

February

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Volume 3

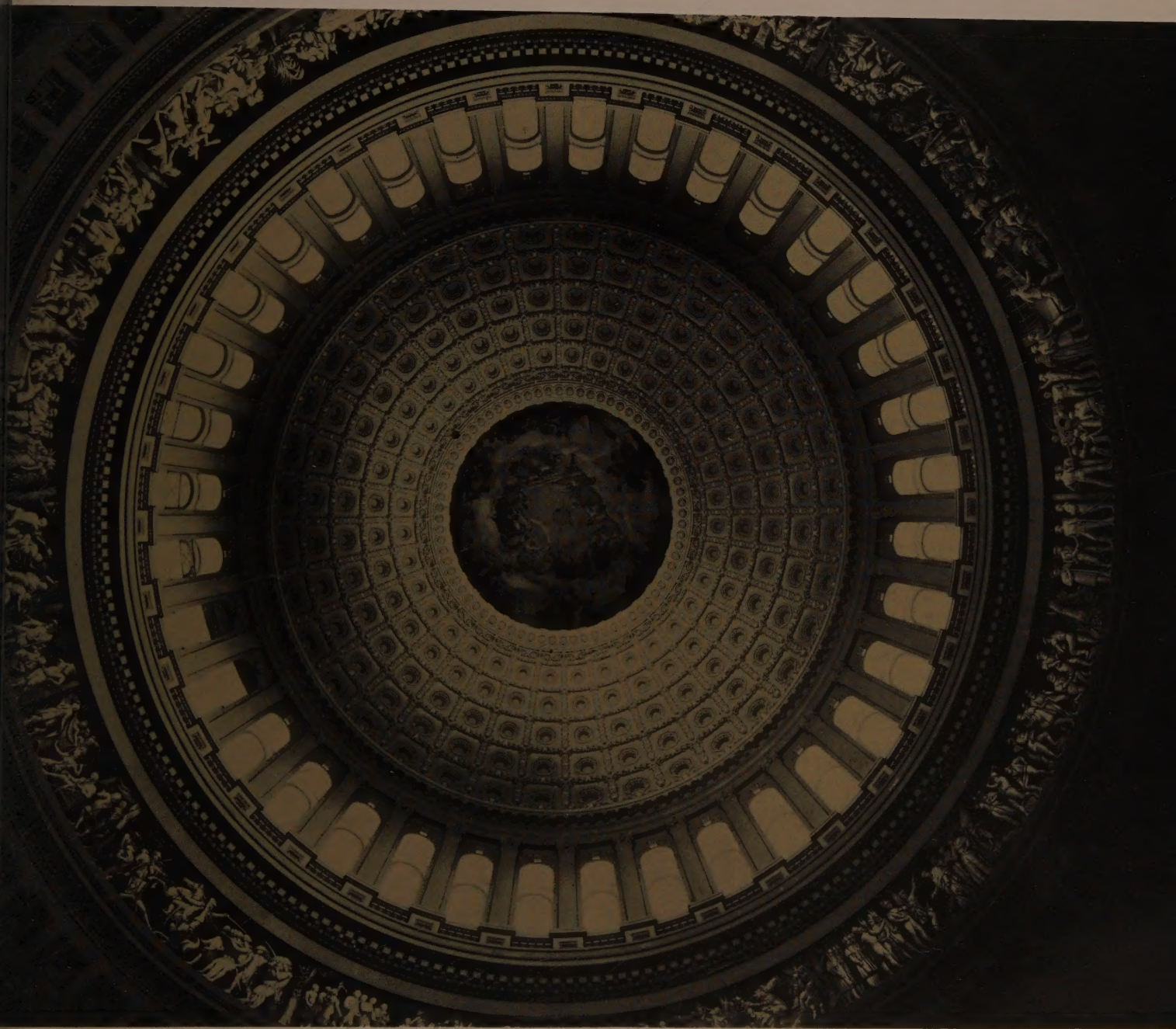
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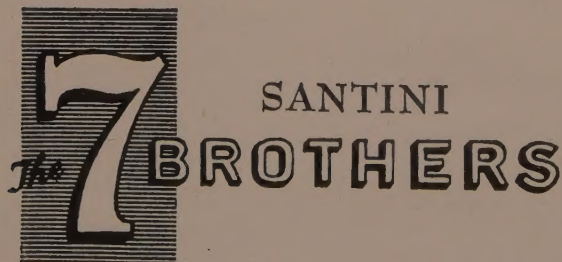
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MUSEUM NEWS

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ON THE COVER: The great dome of the Nation's Capitol, depicted on this month's cover in a photograph (reproduced through the courtesy of the Architect of the Capitol) looking directly into the eye of the dome, symbolizes the content of this issue. In honor of the Presidential Inauguration, the feature article by Allyn Cox describes the completion and restoration of the Capitol dome frescos, while the remaining articles are devoted to a unique aspect of the museum field, the homes and shrines of past Presidents of the United States. The five institutions were selected to give as broad a distribution as possible.

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ACQUISITION



A SILVER TEA SET BY PAUL REVERE, the most elaborate and complete in existence, has been given to the Minneapolis Institute of Arts by Mr. and Mrs. James Ford Bell. The tea set was made in 1797 for the marriage of John Templeman of Boston, who took the set with him to Georgetown, Virginia. A detailed list of the pieces appears in Paul Revere's ledger for April 17, 1797, and includes the oval-shaped tea pot, a stand for the pot, a tea caddy with lock and key, a helmet-shaped cream jug, and a large urn-shaped sugar bowl. The sixth piece, a punch strainer pierced with floral design and with two scrolled handles, is not part of the set, but was made by Revere for Templeman at the same time. The set passed into the hands of Templeman's descendants, and subsequently was broken up. Some pieces were carried off to Montana; others were found in Baltimore when the set was reassembled in 1926 and acquired by Mr. Bell.

NEWS LINE

Amon Carter Museum of Western Art Opens in Fort Worth

The Amon Carter Museum of Western Art in Fort Worth, Texas, opened on January 24 with a first exhibition of selections from its permanent collections. Built by the Amon G. Carter Foundation at a cost of between \$1,000,000 and \$1,500,000, the museum will be operated by the Foundation as an admission-free, non-profit public institution.

The museum building, designed by architect Philip Johnson, is in contemporary style, with a portico of five segmental arches on tapered columns facing an open plaza. Behind the arches a glass wall encloses the east end of the building, forming a great hall, with five smaller galleries opening off the large room. Above the smaller rooms are the museum offices, with a balcony overlooking the great hall. The basement is occupied by storage rooms, offices, and other facilities. The museum building forms the northwestern segment of Fort Worth's civic center, which now includes the Carter Museum, the Children's Museum, the Art Center, the Will Rogers Memorial Coliseum and Auditorium, and the stock show exhibit buildings.

The Carter collection, devoted entirely to the art of the western American states, is noted for its huge collections of the works of Charles Russell and Frederick Remington. The opening exhibition was installed by Dr. Jermyne MacAgy, Director of the University of St. Thomas in Houston.

New Resource Conservation Museum Opens in New Mexico

The Charles Lathrop Pack Forestry Foundation of Washington, D.C., has established a permanent outdoor resource conservation exposition in the Southwest, using natural features and living animals and plants as displays. Known as Ghost Ranch Museum, it is located on a

25,000-acre ranch 65 miles northwest of Santa Fé, New Mexico.

The museum, a non-profit educational institution, is principally devoted to public education in watershed and wildlife conservation, with Federal conservation agencies cooperating on the project. William H. Carr, Director and designer of the Museum, also built the Arizona-Sonora Desert Museum in Tucson.



New Method for Dating Glass Specimens Is Discovered

An entirely new method for dating archaeological specimens of glass has been developed by Robert H. Brill, Administrator of Scientific Research at the Corning Museum of Glass, and Harrison P. Hood, Manager of Chemical Research at Corning Glass Works. The method is based on the fact that glass undergoes a slow chemical deterioration which produces a crust of weathering products at the surface, a process comparable to rusting, but much slower. The crusts, when examined under a microscope, are seen to consist of tiny layers, each representing one year's seasonal decomposition.

Shown above is the oldest specimen examined, a fragment from Sardis, Turkey, encased in plastic and cut to expose a cross-section of the weathering crust. The counting technique yielded a burial date of 378 A.D., plus or minus 10 years. The accuracy of the method, which will be a valuable research tool, has been checked with dated specimens.

Barnes Foundation Opened to Public by Agreement with Commonwealth of Pennsylvania

The Art Gallery of the Barnes Foundation in Merion, Penna., closed to the public since its completion in 1924, will be opened to visitors two days a week, according to an agreement reached with the Commonwealth of Pennsylvania. The agreement, negotiated by State Attorney General Anne X. Alpern with attorneys representing the Foundation, climaxed years of legal maneuvers attempting to open the tax-exempt institution to the public and to members of the museum profession.

The major points of the agreement are: (a) 200 members of the public shall be admitted on each of 2 days a week, one of which must be Saturday. (b) Art students and instructors shall be admitted by special arrangement under reasonable regulations. (c) The Gallery shall be open all the months of the year except July and August. (d) There shall be no discrimination in the admission of the public to the Gallery. (e) Cards of admission shall not be required for admission to the Gallery. (f) Following the death of Mrs. Barnes, at which time the administrative offices of the Foundation will be moved to her residence, the Gallery shall be open on an additional afternoon. (g) A listed telephone must be installed for the convenience of those wishing to visit the Gallery.

The collections of the Barnes Foundation, known to be among the greatest in this country, were assembled by the late Albert C. Barnes, who established his Foundation in 1922. Following the public and critical abuse of his collection when exhibited in 1923, Barnes refused to allow the public or members of the museum profession to see it. The policy of non-cooperation and exclusion was continued by the Foundation following Dr. Barnes' death in 1951.

National and International

New Visitor Center for Wright Brothers Memorial

The National Park Service dedicated a new Visitor Center on Dec. 17 at Wright Brothers National Memorial, Kill Devil Hills, N.C. The Memorial commemorates the epic flying achievements of Wilbur and Orville Wright, who, on Dec. 17, 1903, made the first power-driven flight in a heavier-than-air plane from level ground at the base of Kill Devil Hill.

The Visitor Center, a one-story concrete and wood structure with approximately 10,000 square feet of floor area, contains an assembly room, exhibit area, and lobby, in addition to offices, workrooms, and service areas. A reproduction of the machine, "Kitty Hawk," now under construction by 33 different manufacturers, and sponsored by the Institute of the Aeronautical Sciences, Inc., will be on display, along with related material.

New Chicago Gallery Opens

A new art gallery opened on Nov. 22 in Chicago's huge new exposition center, McCormick Place. Called the McCormick Place Art Gallery, the new institution opened with an exhibition of contemporary masterpieces from the collections of the Norton Gallery and School of Art in West Palm Beach, Fla., and a show of sculpture by Costantino Nivola. E. Robert Hunter, Director of the Gallery, has announced that he plans to exhibit a number of major traveling exhibitions throughout the year. The Gallery is open from 10 a.m. to 9 p.m. daily.

Wichita Museum Renovates

The Wichita Art Museum in Wichita, Kansas, is currently completing an extensive program of repairs and improvements. An air conditioning and humidity control system has been installed, the building has been waterproofed, and a new storage room has been constructed at the rear of the museum, notably for the Roland P. Murdock

Collection of American Art. The driveway has been paved, and a new parking lot is planned for the near future. Renovation of all galleries is nearing completion. The work is being done under the direction of the Board of Park Commissioners, which voted a bond issue for this purpose last summer. Director of the Museum is Richard Grove.

Institute of Modern Art Formed by Modern Museum

The Museum of Modern Art in New York has announced the formation of the Institute of Modern Art, a separate non-profit organization which will assume responsibility for the Museum's school for children and adults and, in cooperation with the Museum and the National Committee on Art Education, develop new activities in the field of art education. Development of new teaching materials for schools and for home use by parents will be one of its major objectives. In the international field, it plans to set up an exchange program for foreign students and teachers, and to construct a world traveling Children's Carnival based on the highly successful Carnival held at the Museum. Victor D'Amico, Director of the Museum's Department of Education since 1937, will be Director and President of the new Institute.

National Zoo Plan Presented

On Dec. 16 the Friends of the National Zoo presented to the Smithsonian Institution a Master Plan for the development of the National Zoological Park in Washington, D.C. The Plan's major features include modernization of existing facilities, demolition of condemned structures, construction of new facilities, and extensive landscaping, including a broad pedestrian "Greenway" through the Zoo. The Plan was presented by John Perry, President of the Friends, and Monroe Bush, Chairman of the Master Plan Committee.

National Museum Opens in New Delhi, India

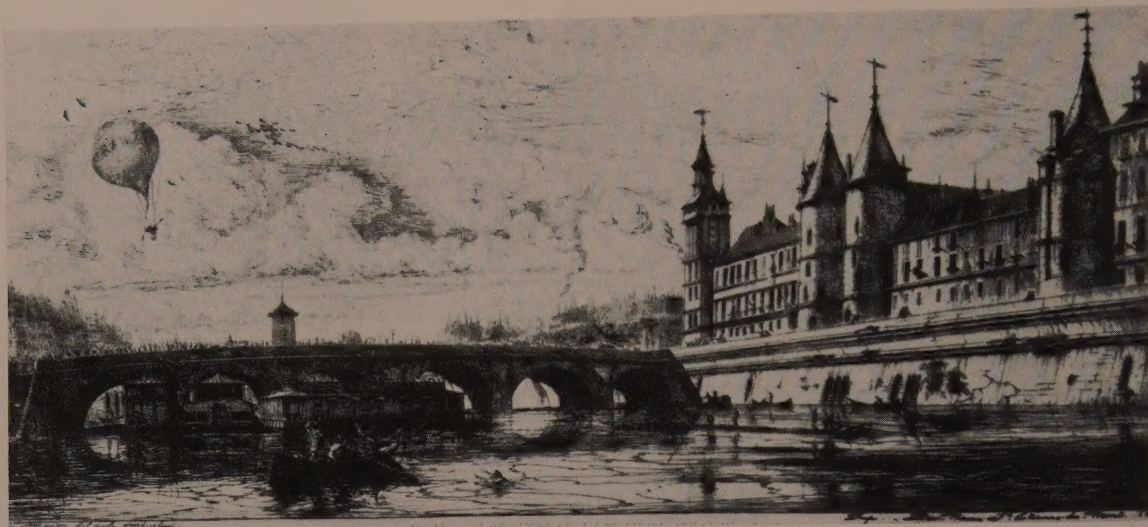
The National Museum in New Delhi, India, opened on Dec. 18, 1960, with official ceremonies attended by high government officials. The Museum, under the direction of Dr. Grace L. McCann Morley, is in the process of installing its collections in the new building provided for it. Established in 1948, the Museum has large collections ranging from prehistoric times through 1857.

Polish National Treasures Returned After 2 Decades

The Polish Ministry of Foreign Affairs has announced that the cultural treasures of Poland, held in Canada since 1940, have been officially transferred to the representatives of Poland and were being shipped back to the nation. Known as the Wawel Treasures, the objects were brought to Canada for safekeeping after the Nazi invasion of Poland. Negotiations for their return to Wawel Castle in Krakow have been proceeding for several years, and were completed on Dec. 31, 1960.

The Foreign Ministry statement said: "In recent weeks Canadian authorities officially gave their agreement to the return to Poland of the remainder of the Wawel treasures . . . On Dec. 31 there took place in Quebec the formal transfer of the treasures by the Director of the Provincial Museum to the Director of the State Collection of Art in Wawel . . ."

The treasures include 132 15th Century arrases, Chopin manuscripts, the only Polish copy of the Gutenberg Bible, a 12th Century coronation sword, illuminated manuscripts, historic suits of armor, and other military equipment. The most noted items are the arrases, from the collection of King Zygmunt August (1520-1572). Many of the treasures were returned by Canada in 1959.



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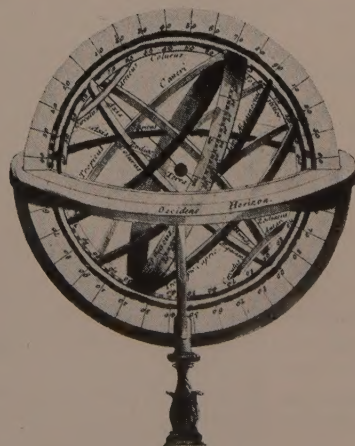
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NEWS LINE

Observatory in Cleveland

The Cleveland, Ohio, Museum of Natural History dedicated its new observatory, housing a 10½-inch refracting telescope, at a dinner meeting on Dec. 7, 1960. The observatory, located atop the Museum's main building, has a 19-foot, motor-driven dome of steel. The dome has a double shutter for greater flexibility and visibility, and is capable of 360-degree rotation. The telescope, constructed in 1899 by Warner and Swasey Company, has been completely reconditioned by the firm's craftsmen, and was donated by Western Reserve University. Construction of the observatory was made possible by a \$50,000 gift from Ralph Mueller. A previous gift by Mr. Mueller enabled the Museum to construct its planetarium. Together, these facilities will be known as the

Ralph Mueller Planetarium and Observatory.

The Observatory will be open to the public one night a week throughout the year. Special programs will complement those presented in the Planetarium. The Observatory also will be used by students of local colleges and universities.

Winterthur Accessions Published in Catalogue

The Henry Francis du Pont Winterthur Museum in Delaware has published a catalogue of accessions by the Winterthur Corporation. The profusely illustrated catalogue, available at \$2.75 postpaid, includes a comprehensive statement of the Corporation's acquisition policies as well as complete catalogues, including provenances, in each category. Director of the Museum is Charles F. Montgomery.

Braille Illustrations Needed

The Overbrook School for the Blind in Philadelphia has asked that museums with surplus material in categories listed below donate them as illustrations for Braille textbooks. Before submitting items write to Elizabeth D. Freund, Curator, Overbrook School for the Blind, 64th & Malvern Ave., Philadelphia 31, Penna. Items needed are: mounted local Eastern mammals & birds; miniatures (larger than 1½ ft.) of machinery, farm implements, ship models (sturdy), castle (factual), knights in armor, stagecoach, oxcart, rickshaw, trucks, cars, sleighs, bridges, canal locks, water pump, windmill, water wheel; ceramics, ancient & modern, metalwork, etc., with definitive shapes; yoke & buckets; old-fashioned iron; potter's wheel; wheel knife grinder.

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Off the Presses

AMERICAN ART MUSEUMS AND GALLERIES: *An Introduction to Looking.* By Eloise Spaeth. Bibliography and Index. 282 pp. Illustrated. New York: Harper & Brothers. \$5.95.

CHINESE VELVETS: *A Technical Study.* By Harold B. Burnham. Art and Archaeology Division of the Royal Ontario Museum. 64 pp. 15 plates, 14 figures. Toronto, Canada: The University of Toronto Press. Price not given.

EGYPTIAN SCULPTURE OF THE LATE PERIOD: 700 B.C. to A.D. 100. Catalogue of an exhibition at the Brooklyn Museum, compiled by Bernard V. Bothmer in collaboration with Herman De Meulenaere and Hans Wolfgang Müller, edited by Elizabeth Riefstahl. Illustrated. Foreword by John D. Cooney. Preface by Bernard V. Bothmer. Catalogue and Index by Collections and Provenances. 197 pp. 134 plates. New York: John B. Watkins Company. \$15.00.

EXPERIMENTS IN CREATIVE ART TEACHING: *A Progress Report on the Department of Education at the Museum of Modern Art, New York.* By Victor D'Amico. 64 pp. Illustrated. Garden City, New York: Doubleday & Company, Inc. Price not given.

FAUNA OF U.S.S.R.—MAMMALS: *Musk Deer and Deer.* By K. K. Flerov. Bibliography and Index. 257 pages. 79 figures. Translated and published for the National Science Foundation and the Smithsonian Institution by the Israel Program for Scientific Translations.

Originally published by the Academy of Sciences of the USSR, 1952. \$2.75.

A GUIDE TO THE CARE AND ADMINISTRATION OF MANUSCRIPTS. By Lucile M. Kane. Preface by James H. Rodabaugh. Bulletins of the American Association for State and Local History, Volume II, Number 11. 55 pp. 5 illustrations. Madison, Wisconsin: American Association for State and Local History. Price not given.

THE KIRTLAND'S WARBLER. By Harold Mayfield. Introduction by Robert T. Hatt. Bibliography and Index. 242 pp. 8 plates. Bloomfield Hills, Michigan: Cranbrook Institute of Science. Price not given.

LOUIS XVI FURNITURE: *A Concise Introduction to a Phase of French Furniture.* By F. J. B. Watson. 162 pp. 242 illustrations. London, England: East Midland Printing Company of Bury St. Edmunds. \$12.00.

MIRÓ. By Guy Weelen. In two volumes, 1924-1940, 1940-1955. From the Tudor Little Art Library. 27 pp. each. 15 plates each, in color. New York: Tudor Publishing Company. 36¢ each, 3 for \$1.00.

THE NATIONAL WATERCRAFT COLLECTION. By Howard I. Chapelle. United States National Museum, Bulletin 219. Bibliography and Index. 327 pp. Illustrated. Washington, D.C.: United States Government Printing Office. \$3.50 cloth.

PHOTO-SECESSION: *Photography as a Fine Art.* By Robert Doty.

Foreword by Beaumont Newhall. 104 pp. 23 illustrations, 32 plates. Rochester, New York: George Eastman House. \$7.50.

PICASSO: *Papiers Collés.* By Herta Wescher. From the Tudor Little Art Library. 12 pp. 15 color plates. New York: Tudor Publishing Company. 36¢ each, 3 for \$1.00.

RODIN'S GATES OF HELL. By Albert E. Elsen. Bibliography and Index. 160 pp. 103 plates, 9 figures. Minneapolis, Minnesota: University of Minnesota Press. \$7.50.

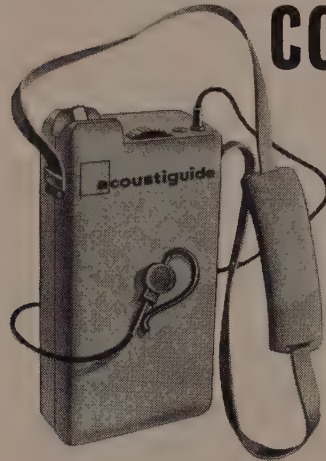
SALTED TORIES: *The Story of the Whaling Fleets of San Francisco.* By Lloyd C. M. Hare. Foreword by Edouard A. Stackpole. 114 pp. 6 illustrations. Mystic, Connecticut: The Marine Historical Association, Inc. \$2.00.

THE SOLOMON R. GUGGENHEIM MUSEUM: *Architect: Frank Lloyd Wright.* Introduction by Harry F. Guggenheim. Edited by Ben Raeburn. 72 pp. Illustrated. New York: The Solomon R. Guggenheim Foundation and Horizon Press. \$3.95.

UTRILLO: *Churches.* By J.-P. Crespelle. From the Tudor Little Art Library. 27 pp. 15 color plates. New York: Tudor Publishing Company. 36¢ each, 3 for \$1.00.

VALDÉS LEAL: *Spanish Baroque Painter.* By Elizabeth Du Gué Trippier. Notes, References, and Index. 86 pp. 157 illustrations, 4 in color. Hispanic Notes and Monographs, Peninsular Series. New York: The Hispanic Society of America. \$10.00.

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AMERICAN PAINTING OF THE NINETEENTH CENTURY: George F. McMurray Collection. Pasadena Art Museum, Pasadena, California. Introduction by Thomas W. Leavitt. Catalogue. 63 pp. 43 illus.

ARTISTS OF CINCINNATI AND VICINITY. Cincinnati Art Museum. Foreword by Philip R. Adams. Catalogue. 16 pp. 17 illus.

CHINESE ART. Mount Holyoke Friends of Art, Mount Holyoke College, South Hadley, Massachusetts. Preface by Dorothy Cogswell. Catalogue by Jean Harris. 12 pp. 4 illus.

CONTEMPORARY JAPANESE ART. National Art Gallery, Wellington, New Zealand. Foreword by Shiro Ishoguro. Introduction by Atsuo Imaizumi. Catalogue. 24 pp. 4 illus.

DORFLINGER GLASS. Everhart Museum, Scranton, Pennsylvania. Foreword by Robert L. Shalkop. Introduction by Carl E. Ellis. Catalogue, Glossary, and Bibliography. 20 pp. 6 illus.

EIGHTEENTH AND NINETEENTH CENTURY AMERICAN ART. Shelburne Museum, Shelburne, Vermont. Foreword by Bradley Smith. Catalogue by Lilian Baker Carlisle. 32 pp.

FAMOUS FAMILIES IN AMERICAN ART. Dallas Museum of Fine Arts, Dallas, Texas. Foreword by Jerry Bywaters. Introduction by Barney Delabano. Catalogue. 44 pp. 77 illus.

GOTHIC TO BAROQUE IN SCULPTURE, DRAWINGS,

PRINTS. Allentown Art Museum, Allentown, Pennsylvania. Introduction by Richard Hirsch. Catalogue. 95 pp. 63 illus.

H. O. KELLY RETROSPECTIVE EXHIBITION. Dallas Museum of Fine Arts, Dallas, Texas. Foreword by Jerry Bywaters. Essay by William Weber Johnson. Catalogue. Biographical Note on the Artist. 16 pp. 15 illus.

THE IMAGE LOST AND FOUND. Institute of Contemporary Art, Boston, Massachusetts. Inaugural Exhibition opening the new gallery at the Metropolitan Boston Arts Center. List of Lenders. Letter to the Visiting Public by Thomas M. Messer. Catalogue. Selective Bibliography. 58 pp. 27 illus. One dollar.

LONDON MUSEUM CATALOGUE NO. 9: THOMAS ROWLANDSON, WATERCOLOUR DRAWINGS. By John Hayes. Introduction, Select Bibliography, and Catalogue. 52 pp. 32 illus. 70 cents postpaid.

MEXICAN ART EXHIBITION. From the permanent collection of the Philadelphia Museum of Art, and other sources. Miami Museum of Modern Art, Miami, Florida. Foreword by Celestino Gorostiza. Catalogue. 44 pp. 44 illus.

MUNSON-WILLIAMS-PROCTOR-INSTITUTE. Illustrated brochure of the new Museum of Art and Fountain Elms restoration of the Munson-Williams-Proctor Institute, Utica, New York. 24 pp. 39 illus.

THE PIERPONT MORGAN TREASURES. Wadsworth Athenaeum, Hartford, Connecticut. Introduction by C. C. Cunningham. Clas-

sification of Objects by Category. 44 pp. 25 illus.

THE PRECISIONIST VIEW IN AMERICAN ART. Walker Art Center, Minneapolis. In co-operation with the Whitney Museum of American Art, Detroit Institute of Arts, Los Angeles County Museum, San Francisco Museum of Art. List of Lenders. Introduction and Essay by Martin L. Friedman. Biographies and Catalogue. Bibliography. 62 pp. 36 illus., 4 in color.

RENÉ MAGRITTE IN AMERICA. Dallas Museum for Contemporary Arts, Dallas, Texas, in Collaboration with the Museum of Fine Arts, Houston. Statement by the Artist. Biographical Outline. Essay by Douglas MacAgy. Catalogue. 40 pp. 26 illus.

THE SCHOOL OF AMERICAN RESEARCH. Published by the School of American Research, Santa Fé, New Mexico. Illustrated brochure of the history and operation of the school. 31 pp.

SCHOOL INSTRUCTORS EXHIBITION. Worcester Art Museum, Worcester, Massachusetts. Introduction by Daniel Catton Rich. Catalogue. 12 pp. 11 illus.

SHAPE AND FORM. Denver Art Museum, Denver, Colorado. Catalogue. 20 pp. 51 illus.

25TH ANNUAL MIDYEAR SHOW. Butler Institute of American Art, Youngstown, Ohio. Catalogue. Index to Participating Artists. 24 pp. 14 illus. 72 cents.

XXI CERAMIC NATIONAL. Everson Museum of Art, Syracuse, New York. Foreword by William Hull. Catalogue. 44 pp. 20 illus., 4 in color.

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Points of View

I wholeheartedly agree with the editorial in the October, 1960, MUSEUM NEWS that, professionally, the museum field is years behind the library field. I wonder, though, how many of your readers are aware of the significant beginnings that have already been made in the special field of conservation and technical examination of museum objects?

In 1950, an International Institute for the Conservation of Historic and Artistic Works was founded in London. This organization now numbers over 500 members throughout the world. Since 1952, it has published a technical journal reporting current research and describing methods of care; since 1955, with the aid of an international team of voluntary abstractors, it has published printed abstracts of some 2,500 articles related to the interests of museum technicians. In England, the work of this institute has received grants from the Gulbenkian Foundation, the Nuffield Foundation, and the Pilgrim Trust. From American museums alone, membership subscriptions contribute over \$2,000 yearly towards defraying expenses. The information contained in the publications is being steadily more appreciated by all of us. The American Group of the international organization has a local organ of communication to disseminate new data, and meets regularly in conjunction with the annual meetings of the A.A.M.

In 1957, the Lilly Endowment sponsored a conference on protective coatings, under the guidance of Mr. Richard Buck at Oberlin College, Ohio. This was attended by 50 or more curators and conservators, and a subsequent 220-page report, published through the efforts of the Intermuseum Conservation Association, "On Picture Varnishes and their Solvents," 1959, was made available free of charge to all members of the International Institute. In 1958, the Rockefeller Foundation assisted a similar conference and publication on the "Application of Science in the Examination of Works of Art," con-

ducted by Mr. William Young of the research laboratory at the Museum of Fine Arts, Boston. Later in the year, the same Foundation defrayed expenses for an exploratory conference on conservation at the Brooklyn Museum, with an end result of a grant from the Rockefeller Foundation of a sum—\$500,000—for the establishment of a Conservation Center at the Institute of Fine Arts, New York University, to teach methods of preservation and examination of museum objects.

Unique and outstanding in foundation support of long-term research on problems in conservation is the project at the Mellon Institute, Pittsburgh, Pennsylvania. Sponsored by the National Gallery of Art, Washington, D.C., through grants from the Old Dominion Foundation, this well-equipped laboratory was set up in 1950 under the direction of Dr. Robert Feller. The National Gallery generously has seen fit to have Dr. Feller share his investigations on picture varnish, solvents, and action of light on museum objects with the entire museum field. For ten years, practical data from this laboratory has benefited American conservation work.

The foregoing professional activities in the field of conservation continue the start made in the 1920's at the Fogg Museum through the vision and enthusiasm of Dr. Edward W. Forbes.

In the process of self-inspection, the museum world should not overlook these credits on the pages of a ledger which I admit is far too blank as a whole. We owe deep gratitude to foundations for sums already donated, without which we would be further behind than we are. You are right that museology is in acute need of much more financial support. We not only need training programs, both curatorial and technical, to blueprint professional standards for museum personnel; we also need enlarged budgets so that museums and their administrators can afford to hire personnel qualified to meet these standards.

SHELDON KECK
Conservator

Completing and Res



Part 1: The Rotunda

Before losing itself in the sands of the 19th Century, the grand stream of Italian Renaissance architectural decoration made a last appearance in the Brumidi frescos of the Capitol Rotunda in Washington.

The artistic generation after Brumidi was trained in the Paris of that time to a more meticulous standard of execution, and tended to overlook greatness of conception where faults and weakness were easy to find. But it is a great conception. The open ceiling, with allegorical and classical figures thrown in masses against the sky; the closed frieze, formally divided into historical scenes and tightly tied to the stone walls, belong in their large ordering to the line of Correggio and his Baroque followers. The descent may be remote, but this is surely the only full-scale example of that vigorous inheritance in the United States.

Constantino Brumidi designed the decorative scheme as a whole, in collaboration with the architect Charles U. Walter, at the time when plans were being made to replace the wooden dome of Bullfinch with the present much larger iron structure. After many years and many interruptions he was able to finish the canopy fresco, and slightly less than half the frieze, beginning with the Liberty group opposite the East door, and ending with William Penn, all but one leg, when a tragic accident ended his career. He left at his death sketches, drawn to scale, for the rest of the circle. These were carried out not too faithfully by Filippo Costaggini, who began by supplying the missing member to the founder of Pennsylvania and noting in pencil, in Italian, that he "began at this point."

When Costaggini had used up all the sketches thirty-six feet of empty frieze were left over. A blank undecorated void, plastered in roughcast, disfigured the wall of the Rotunda until 1951. Then, advised by the Architect of the Capitol, the Joint Committee for the Library, traditionally responsible for the works of art in the building, ordered the space cleared and painted in fresco, to show "the Peace after the Civil War," "the Spanish-American War," and "the Birth of Aviation," to match as nearly as feasible Brumidi's technique and composition. Later the cleaning and restoration were ordered, first of the older part of the frieze, finally of the canopy.

ABOUT THE AUTHOR: Allyn Cox was born in 1896, the son of muralist Kenyon Cox, with whom he worked at an early age as assistant. He studied at the National Academy of Design and at the Art Students' League of New York, and won a Fellowship to the American Academy in Rome in 1916. He spent the next five years in Italy as a student and as a first lieutenant in the American Red Cross (1918-19). Following his return to New York in 1921, Mr. Cox began his career as an artist, specializing in murals and portraiture. In addition to his work in the National Capitol, he has executed murals for a large number of public and private buildings, including Dumbarton Oaks in Washington, D.C., the Law School of the University of Virginia, the Washington Masonic National Memorial in Alexandria, Va., three banks in New York City, and a number of private homes, among others. He also executed restorations at the Tennessee State Capitol in Nashville, and has recently completed a series of glass mosaics and stone inlaid maps for the U.S. Government Cemetery in Luxembourg. Mr. Cox is the recipient of a number of honors and awards, and is an Associate of the National Academy of Design, a Trustee of the American Academy in Rome, and President of the National Society of Mural Painters.

ing the Capitol Frescos



eze

A portion of the huge circular frieze around the Capitol rotunda is reproduced above; it includes all of the work of Brumidi, and a segment of Costaggini's continuation, which begins directly under the left edge of this caption.

What follows is therefore a description of three separate undertakings, the new frescoing of the gap, and the successive essays in conservation, with some discussion of problems that arose in connection with each.

For the use of students and future restorers, a full, day-by-day record was kept of all three undertakings, complete technical reports on what we found and what we did. These may be consulted in the office of the Architect of the Capitol, or the Library of Congress.

The first preliminary was inspecting the unfinished length of frieze, a jumble of roughcast and finish coats, all in bad condition. It was decided to strip the whole area down to the bricks, and to replace the rough coats up to one inch thickness to agree with the older artists' preparation, with a mortar, one part slaked lime, three parts sand, to be put on in two layers. Cartoons were drawn full size, after sketches had been made to satisfy all the authorities. There was some difficulty here. One had to manage the given subjects, three diverse recent events, so as to make them part of a classical frieze,—that is, a pattern of large figures filling the space, with not much else, against a blank background. Moreover, all three representations must be squeezed comfortably into little more than the length Brumidi allowed for each one of his.

When it was all arranged to fit, and not to interrupt the lengthwise flow of movement in the frieze, the cartoons were tried in place. The scaffolding, a confusion of heavy beams hanging from the gallery above, was strong and safe, but obscured visibility. Nothing could be seen from the floor, but by moving around the gallery one could get glimpses; and we were able to decide on some amplification

of scale. To be sure of matching color as well as form, pieces of cartoon were traced on the roughcast, and large samples painted in fresco, then left two months to dry out to their final key. Later it was gratifying to note that they had set so solidly as to be hard to remove when the time came.

The scaffold was the length of the space to be painted. What bits of Brumidi and Costaggini could be reached at either end seemed in good order, though the roughish sandy surface was thick with dust. Washed, they came out surprisingly clear and bright. It could be seen that both artists used a very thick final coat of plaster, one half inch, and that both followed the traditional Italian fresco technique as described by Cennino Cennini in the 14th Century, and current in Italy to this day. That is, they used opaque color throughout, getting solid highlights with active lime white. Painting "a secco" is much in evidence. A brown hatching reinforces and broadens shadows, and much of the background is solidly covered with a dark coat. This brown is sometimes so rich in medium as to appear to be oil paint.

In our own practice, to have the last "intonaco" plaster coat thick enough to match, and at the same time to avoid fine cracks in drying, we found that it had to be put on in two layers, letting the first set awhile before applying the second. The mortar was three parts sand to two of lime. Some of the lime that is always on hand in the Capitol basement for plaster repairs was slaked several months for us; but to make it stiffer, of a really putty-like consistency to avoid cracking, we added a little hydrated lime—hard on the hands, but we could see no other disadvantage. I am told that a mortar longer slaked might have remained longer in condi-

The Rotunda Frieze

tion for painting. As it was, it took the pigment well for six hours, enough for our purpose, and held it firmly in setting. It was obvious that to match Brumidi, white must be mixed with all but the darkest tones. Lime white, hard and brilliant, has a tendency to "jump" away from the other colors in drying, and also by its capacity to set, to preclude the use of ready-made gradations, so useful in decorative work. In older Italian practice, lime, dried and reground "bianco sangiovanni," entered into such prepared shades. For convenience we chose a stronger pigment, unknown to the early Italians or to Brumidi, titanium oxide, reserving the active lime white for highest lights, put on at the end of the day's stint. Other pigments were mostly raw umber, some burnt umber, and a little yellow ochre. This last was probably not in Brumidi's palette, but was needed to take the chill, bluish look off the new work next to the old, where softening effects of time were seen, even after thorough cleaning. The use of "secco" we tried to restrict to covering joints. Experience showed, however, that it is very difficult to paint a dark umber background in fresco that will not dry out spotty and uneven. Later Brumidi and Costaggini will be seen coping with this same problem. We were forced, as they were, to work a good deal of tempera into background and dark areas. We made it by Doerner's recipe, five parts thoroughly washed cheese curd to one of lime putty; ground together they made a strong adhesive, which became waterproof in drying.

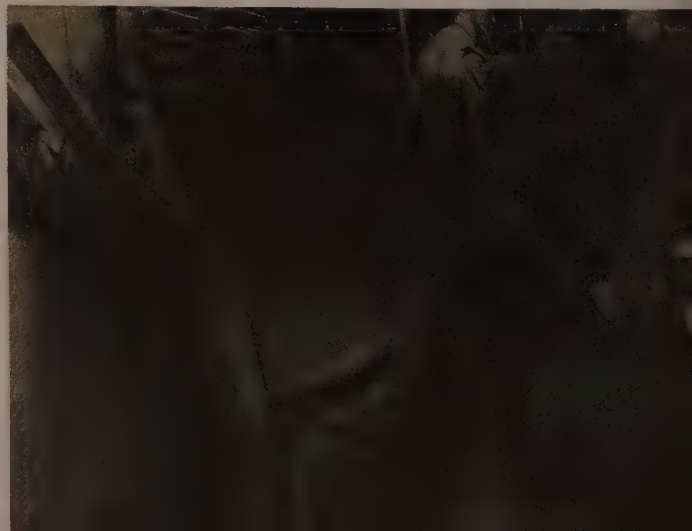
Figure 1 was taken in 1953. The new part is finished. On the right is the Brumidi Liberty group, as it looked after cleaning operations, which had not yet come around to the other end; where, of Costaggini, only some foliage has been washed, at the point where his work stopped. One is led to speculate as to why the empty space was there, left for our century to finish. Costaggini said it was Brumidi's fault in not providing enough material to fill the circle. Brumidi's son later maintained that Costaggini had compressed and mutilated his father's designs, ambitiously coveting a bit he could claim for his very own. This question might be settled by comparing the measurement of the actual circumference with the dimensions noted, presumably in Brumidi's hand, above the various sections of his long preparatory drawing, which has been kept. Whose ever fault, it is evident that Brumidi intended to fill out the whole frieze with his

"histories" and come full circle with the scene of the discovery of California gold. In painting a fresco, the handling of wet mortar compels one always to move from top to bottom and from left to right, not to spoil yesterday's work with today's plastering. At the very first, then, Brumidi was required, by the classically pyramidal shape of his central group, to fill in the triangular space above the seated girl on Liberty's right, before starting on the allegorical figures themselves. Here he put a small man, whose missing hands might have left his function doubtful, until comparison with the first sketches showed that when the artist came back to the beginning, this was to be the closing figure of the party of "forty-niners," and was to hold a basket. One sees Costaggini's rendering of the same figure more than thirty feet away. The photograph, Figure 1 of the completed frieze, shows how, having been separated from his fellows in useless isolation for eighty years, he has now been given a hand, and by juxtaposition (and the permission of the Committee), given a new job, to represent the witnesses of the first flight at Kitty Hawk in 1903.

The startlingly bright effect of the first washings led the Committee to order the rest of the Brumidi-Costaggini cycle cleaned and restored to go with them. The fixed wooden scaffold was removed, and, so as to reach all the frieze, one of pipe, on wheels, built up from the floor. Every few days, in the early morning, as the work progressed, twenty men would appear to push it ahead and to shift the plank foundation that distributed its weight widely on the Rotunda pavement, supported as it is by ancient brick vaulting.

On this giddy and oscillating platform over fifty feet from the floor, after a first dusting, we began

Allyn Cox (left) points out the Wright brothers in his fresco to the late Representative Thomas Jenkins of Ohio, member of the Committee which authorized completion.





Shown above is the complete 36-foot segment of the frieze painted by Allyn Cox, between Costaggini's "Discovery of Gold in California" at the left, and Brumidi's "Liberty" group at the right. The photo was taken before the cleaning and restoration of the remainder of the frieze, and clearly shows the dirt and stain on the Costaggini work, of which the tree trunk has been cleaned. Note the excellent condition of the Brumidi "Liberty" group at the right.

to wash. A most useful tool for wetting the surface without running down was made from a greenhouse "mist spray" nozzle welded to a hose connection, to be used at low water pressure. A valve in the handle let us cut the pressure still lower. One man sprayed, with a sponge in hand to check excess wetting. A second assistant mopped with two sponges. In parts a repeated sponging was needed, but everywhere we found that water alone was enough to restore the original brightness. No soap or other cleaning agent was used that might bring in unwanted chemical reactions. The painting "a fresco" stood up superbly; a little of the "secco" came off. Necessary retouching was put on at once. Altogether we found the craftsmanship first rate, especially Brumidi's. We were greatly helped by there being no traces of former restoring. Apparently not more than dusting had ever been done, and not much of that. The plaster was sound, the intonaco firmly attached all over, and the pigment solidly incorporated with it in all but a few unimportant places.

The greatest source of trouble was rain which had repeatedly flowed from openings above, soaking the surface and leaving streaks of dissolved lime, very conspicuous even after cleaning, particularly in the "Landing of Columbus," "Oglethorpe and the Indians," and "Yorktown." Here the Architect, referring to the use of the Capitol as a public building, not a museum, requested some repainting to maintain decorative effect, rather than leaving blank, unsightly patches.

These frescos have had no care for eighty years. With naked gas jets below and leaky windows

above, enough to ruin wall paintings in any medium, they have survived, in a building long unheated in winter, hot and damp under the iron dome in summer. Their good state would affirm the disputed permanency of fresco in our climate. One can only hope that one's own version of Brumidi's practice is as sound, and will last as well. In this connection it is interesting to see the different effects of time on mural paintings here and in the Library of Congress, where canvases painted more recently, in oil, are set in a building always well maintained, centrally heated, and lighted electrically from the first. The comparison is not always favorable to the canvases.

In the course of the work we made some discoveries that merit mention. In the "Pizarro" a figure in the secondary plane, mostly helmeted head and feet, frescoed by Brumidi in accord with his sketch, he cancelled "a secco," plainly in the interest of clear composition. He must have done this himself; no one else would have dared, or thought to do it. The hand that made this correction can be seen to be the same that did all the brown retouching. Therefore we conclude that all the "secco" must be his own work, not added later by another, but part of the finished aspect of the frieze as Brumidi wanted us to see it. Smaller changes in the earlier section show a similar struggle to simplify for distant effect. In the later compartments an efficient formula is reached, and each vignette tells its story economically. The only disturbing elements are: neglect of agreement in scale of figures between the different scenes, and lack of unity of perspective horizon. It would be interest-

The Rotunda Frieze

ing to look for origins for Brumidi's compositions in older American paintings or engravings; or rather, to find out if others before him made the same adaptations as he of the incidents of American history to traditional Raphaelesque-classical types and compositions. If the credit is all his own, and it certainly seems to this observer that it is, then he has made a great contribution to our national iconography, as it is certain that this frieze has been a mine for later delvers. No less a creator of original motives than Saint-Gaudens was in debt to Brumidi's Columbus.

To extract a few daily findings from the detailed "technical report":

9 September, 1953: The top five inches of the frieze where it curves forward under the mouldings above was apparently plastered first, in long sections. Where objects cut into this strip, they have been painted over it a secco, and are often in bad condition. From the ground, the shadow makes this part practically invisible, anyway.

17 September: Above Costaggini's colder and lighter background the dark band at the top continues. Some of the wooden beams in the background of "The Settlement of New England" are merely indicated by Costaggini with an incised line, not differentiated from the background in tone, rendering them invisible from below, though they show in the original Brumidi sketch. This confirms what we thought before—Costaggini must have intended to paint over his whole background a secco with the dark color of Brumidi's. In a letter, written many years after the frieze was officially finished, Costaggini proposes to clean the whole frieze, and repaint the background all at once, of an even color. After consultation with the Architect, it was decided that for "looks," since the cleaning has revealed the pale, uneven tone of Costaggini's background, we shall carry out his evident intention, and repaint it all with the dark Brumidi tone.

23 September: Costaggini, "Declaration of Independence." Noticed how curiously he tried to improve the proportions of the figures on the steps by changing the waistcoats a secco without completely concealing the fresco underneath.

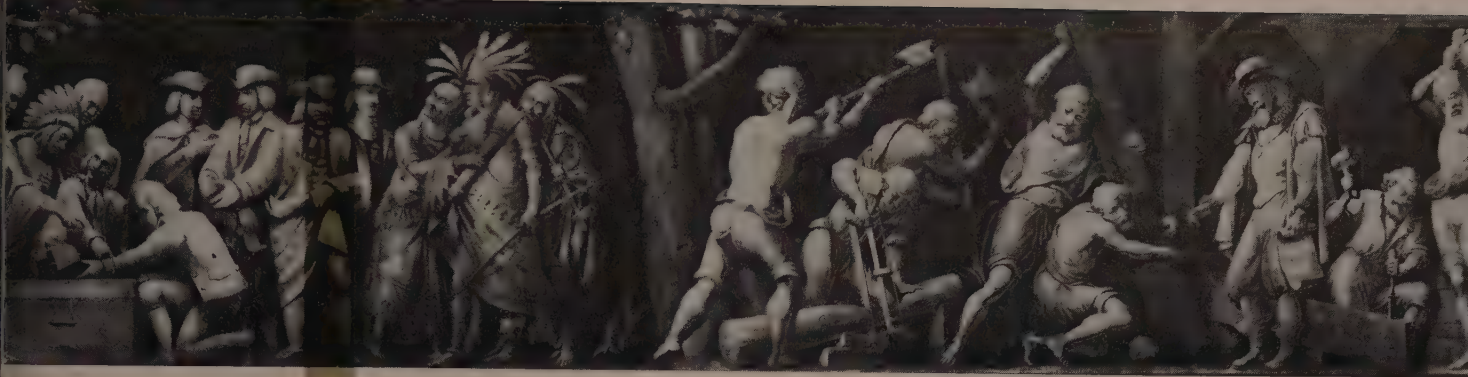
24 September: Brown strip at the top stops here, "Yorktown." Some very strange drawing in the row of horses behind Washington's, where the front legs come directly under the heads. A slip in transferring the cartoon? (Costaggini.)

25 September: "Tecumseh." Towards the bottom of the tree trunk to the right is a man's face, with moustache, sketched in *fresco*. The same face is used for the first soldier in "Mexican War." Costaggini must have found this the only convenient place for an impromptu study from nature.

This is the first of two articles by Mr. Cox; PART 2: THE DOME CANOPY, will appear in the next issue of MUSEUM NEWS.

All photographs accompanying this article were furnished by the Office of the Architect of the Capitol, and are reproduced with the permission of that Office.

The three details of the frieze reproduced at right show the points at which the work of the three artists who produced the frieze is joined. ABOVE: Brumidi's work ceased with the completion of the left leg on the figure of William Penn, in the scene, "Penn's Treaty with the Indians." Costaggini began by painting in Penn's right leg, and continued the series with "The Settlement of Plymouth Colony." CENTER: Costaggini, having completed "Discovery of Gold in California," based on Brumidi's sketches for the entire frieze, left the frieze incomplete, with 36 feet of blank wall remaining. The work remained incomplete until 1951, when Allyn Cox was selected to finish the frieze. His work begins to the right of the first tree trunk, with a group representing "The Civil War, 1865." BELOW: Cox continued the frieze with "The Spanish-American War, 1898," and, almost a century after the frieze was begun, joined with Brumidi's "Liberty" group in a symbolic scene depicting "The Birth of Aviation in the United States, 1903." The small figure to the immediate right of the American eagle was intended by Brumidi to form the end figure in "Discovery of Gold in California," but, having been separated forever by Costaggini from that group, he was transformed into a witness of the Wright brothers' historic flight. Photos reproduced with the permission of the Office of the Architect of the Capitol.





James A. Bear, Jr

Monticello—



Reproduced at the top is Jefferson's earliest sketch, circa 1770, of the first version of Monticello. Below it is a photo of the West Front of the final version, completed about 1809, as restored in this century.

ABOUT THE AUTHOR: James A. Bear, Jr., Curator of Monticello, was born in Virginia in 1919. He received a B.A. degree in history from the University of Virginia in 1943 and, following World War II service as a Marine Corps officer, an M.A. in 1952. He was appointed Assistant Curator of Manuscripts at the Alderman Library of the University, but was recalled to active service during the Korean crisis. Following his return to the Library, he was appointed Curator of Monticello in 1955. Mr. Bear has contributed numerous articles on Jefferson, Monticello, and Virginia to historical and trade journals; he compiled and published *Old Pictures of Monticello* in 1957, and has just completed "A Checklist of Virginia Almanacs to 1850." At present he is editing, under a grant from the American Philosophical Society, the correspondence between Jefferson, his children, and his grandchildren.

Thomas Jefferson was only twenty-four years old in 1767 when he began making plans for a dwelling house to be situated on his favorite Albemarle County, Virginia, mountain top, soon to be known as Monticello. Until his death, fifty-nine years later, it was never much removed from his thoughts.

Similar to many Eighteenth Century gentlemen of taste, Jefferson was a follower of Palladio. He, the young Virginian believed, was the ultimate authority on contemporary architecture. So close a disciple was he that he not only adopted Palladio's architectural principles, but also agreed with his preference for an elevated home-site.

Jefferson's ideas for a dwelling revolved around a central mass with flanking wings, and, as executed, they appear to have evolved into a two-story portico with an arcaded first floor. There is some question of the second-story portico ever having been completed. After the basement walls had been raised, the octagonal bays to the parlor and those at the northern and southern extremes of the house were added. This building was not completed until 1782, which necessitated Jefferson and his wife's residing in the Southeast Outbuilding (commonly, but erroneously, called the Honeymoon Lodge) from their marriage in 1772 until the completion of the main house. It is this Monticello, not the present building, that Jefferson's wife, the former Martha Wayles Skelton, knew.

After five years in France as the diplomatic representative of the American States, Jefferson returned home with many new ideas regarding dwelling houses. The subtlety of the Gallic taste and its return to the Roman form in architecture greatly appealed to him. He was determined to remodel Monticello, which now must have seemed old-fashioned and provincial. The new structure would be larger; it would have a mezzanine, skylights, alcove beds, small staircases, and, above all, it would appear as a one-story building. He described the effect he was seeking in a letter:

"All the new and good houses are of a single story. That is of height 16. or 18. f. generally and the whole of it given to rooms of entertainment; but in the parts where there are bedrooms they have two tiers of them from 8. to 10. f. high each, with a small private

Jefferson's Palladian Retreat

staircase. By these means great staircases are avoided, which are expensive and occupy a space which would make a good room in every story."

This provides a firsthand answer to the question of the small and hidden stairways; they were inexpensive and demanded less room.

The remodeled house was not completed until about 1809, just in time for him to move his belongings from the President's House (the White House), where he had lived for eight years. It was a great relief to return to his beloved house and gardens.

How Jefferson furnished his first house is not known. Very likely a few things had come from Shadwell, his parents' home east of Monticello, for a candlestand, preserved at Monticello, is believed to have been his mother's. There is no way of ascertaining how many of the portraits, silverware, chinaware, and furniture came from "The Forest," his wife's home, or how many pieces came from the Skelton family. It does seem reasonable, however, to assume that a good deal of furnishings from all

three sources went into Monticello in those years.

Many of these items must have been displaced to make room for Jefferson's extensive European purchases. He brought home enough chairs, tables, mirrors, bureaux, etc. to fill eighty-six packing cases. Also included were large quantities of glassware, porcelain and silverware, much of the last having been made not only to his order but to his design.

After his Presidency, Jefferson began to experience the woes of a dwindling income. Such new pieces as were needed at Monticello were made on the place, chiefly by the slave craftsman, James Hemings. James Dinsmore, the master builder, is also credited with making "a great deal of nice mahogany furniture." Unfortunately, no piece attributed to him has survived, but there are several items believed to have been Hemings' work. Replacements of glassware and chinaware were made generally from the local stores in nearby county seats.

We have been left in little doubt as to the distribution and arrangement of much of this furniture

Entrance Hall looking east; during Jefferson's residence the room was called his "Museum of Antiquities," because of the many items of natural history and other curiosities in it. Note the large clock over the central doorway.



Monticello—Jefferson's Palladian Retreat

and the location of the more than 200 paintings, engravings, and profiles on the first floor of the remodeled house. Many of the never-ending stream of visitors who climbed the steep road to the mansion door, always open, have left written impressions of Monticello. After Jefferson's death a grandchild, who had lived there for years, made a plan on which she indicated the disposition of some of the more important pieces of furniture and statuary. From this and other sources which include Jefferson's "Catalogue of Paintings &c. at Monticello" we can readily reconstruct a picture of the house as it was during his residence. In so doing one must bear in mind that it was the home, not only of a man of taste who practiced the art of living, but also of an individual who was an insatiable collector of objects of art and natural history. There, too, seemed to be no apparent formal arrangement of the many items of natural history and other artifacts constantly given to him.

It is impossible in the space available to give anything more than a cursory glance at the specific internal arrangement of the downstairs. Since, however, the house presented a rather cluttered and probably "messed up" appearance, a brief description in 1814 of the Entrance Hall by young George Ticknor, an esteemed guest, will suffice to set the tone for the entire house: ". . . You enter by a glass folding door, into a hall which reminds you of Fielding's 'Man of the Mountain,' by the strange furniture of its walls. On one side hang the head and horns of an elk, a deer and a buffalo; another is covered with curiosities which Lewis and Clark found in their wild and perilous expedition. On the third, among many striking matters, was the head of a mammoth, or, as Cuvier calls it, mastadon [sic], containing the only *os frontis*, Mr. Jefferson tells me, that has yet been found. On the fourth side in odd union with a fine painting of the Repentance of St. Peter, is an Indian map on leather, of the southeastern waters of the Missouri. . . ."

The present Entrance Hall is almost austere when compared with the one of the Ticknor description. There is such a great contrast that one might conjecture that Jefferson would find it difficult to acclimate himself in his own home were he able to return to it today. However, he would find relatively unchanged the location of the statuary, engravings, and paintings that were there in his lifetime. The majority of these, if not in the exact spot, are in the same rooms.

The clutter, which Jefferson knew and evidently did not dislike, is missing today because his many curiosities, antiquities, artifacts, etc., have been lost, most of them irrevocably, so that no amount of effort will ever locate and restore them to Monticello. Some few, of course, have survived, but many of these are held by private owners or institutions and they do not, understandably, want to part with the treasures. Nevertheless, every effort is being expended by the Thomas Jefferson Memorial Foundation, which operates Monticello, to find and catalogue these objects as well as the usual furnishings.

Since 1955, when the first of these catalogues began to take form, much energy has been devoted to the task of systematizing records that will be of value to the Foundation in its aim to acquire original furnishings and to assist in informing the public about Jefferson, his family, his house, and its grounds. They are:

Furnishing Locator File. A record of references to the provenance and names of private and institutional owners of Jefferson items of every kind. The purpose of the file, with one exception, is to serve as an inventory of furnishings or associated items which the Foundation hopes to obtain by loan, gift, or purchase. The exception is, of course, that category of pieces whose authenticity is doubtful.

Paintings File. A collection of references to more than 211 paintings, engravings, medals, portraits, statuary, and silhouettes which Jefferson manuscripts and other sources indicate that he owned.

Silver File. A record of the history, present disposition, and photographs of every known piece of Jefferson silver it has been possible to obtain.

Descriptions of Monticello File. A research aid to

One of two stairways at Monticello leading from the basement to the 4th floor. It is 24" wide.



provide accurate information on which to base an account of the construction of the house and its year-by-year progress from 1769 to 1826 and to the present time.

Monticello Source Book. A compilation of information concerning transportation routes, manufacturing, and agricultural endeavors that were constructed and carried out on the plantation.

Iconography File. A chronological arrangement of the several delineations of the house from the earliest sketch made by Jefferson in c. 1770 to the latest photograph showing the house with the restored plinths on the dome and without the dormer windows erected by Jefferson M. Levy in the 1890's to cover the leaking skylights. Similar attention has been given the interior of the house. Listed are photographs and drawings from the Benson J. Lossing visit in the 1850's to the latest photographs of the restored library.

A future plan is to combine all these separate files into a master file, capable of facilitating the search for answers to questions about Jefferson, his household, and personal possessions, as well as those relating to the construction of the house, its surrounding gardens, and outbuildings.

The Thomas Jefferson Memorial Foundation, which was incorporated to "purchase, preserve and maintain Monticello . . . as a monument to the genius and patriotism of Thomas Jefferson . . ." has been alert to its responsibilities. After purchasing the property in 1923 from Jefferson M. Levy, it has expended over three-quarters of a million dollars in renovating the house and the grounds. The gardens, however, were restored through the good offices of the Garden Club of Virginia.

In 1955 the Board of Directors decided to create a third library at Monticello. Happy progress has been made in assembling this collection. There are now in excess of five hundred volumes in the Library, located at the southern extreme of the house. No attempt has been made to acquire books actually owned by Jefferson. This was obviously impossible, but in the process some of his books have been presented.

The criterion concerning accessions for the library is that books be of the same editions that Jefferson had, insofar as his catalogues resolve the identity of them, and in contemporary bindings.

As of the present account there are three bookcases, all located in the Book Room. These "cases," as Jefferson called them, are of "pine . . . with



The southeast corner of Jefferson's bedroom, showing his revolving chair, writing table, and bench. The door to the right center leads up a flight of stairs to an area Jefferson used as a clothes closet. Visible through the bed alcove is the Cabinet, one of the rooms of the Library Suite at Monticello.

backs and shelves without fronts. The cases generally of three tiers, one upon the other, about 9 feet in the whole. The lowest case is generally 13 inches deep, the second $6\frac{3}{4}$ inches and the uppermost $5\frac{3}{4}$, averaging $8\frac{1}{2}$ inches . . ."

In correlation with the work on the house, its administration, and furnishing, the Foundation has carried out archaeological explorations on the Mulberry Row and the Vegetable Garden Terras (Jefferson's rendering of "terrace") areas.

The 1957 "dig" was centered on the western half of the Mulberry Row, Monticello's industrial site. That of 1958 took place along the southern edge of the Vegetable Garden Terras. Its chief aim was to locate the stone wall known to have been built to retain this terras. Along the Row the sites of the Nailery, Nailrod Storehouse, and Joinery were definitely located. Work on the Terras gave a general idea of the construction of the wall and its east-west course.

No other American dwelling house and its surrounding acreage, almost without exception, expresses so well the character and philosophy of its designer and builder as does Thomas Jefferson's Monticello.



Corinthian portico of The Hermitage.

Martha Lindsey and Mrs. Douglas M. Wright

The Hermitage—

White plank fencing on both sides of the road, bordering carefully cultivated fields and wooded pastures, attract the motorist's attention on Lebanon Road, Highway 70 North, thirteen miles from Nashville. Beef cattle are grazing here, and to a passing tourist this 500-acre tract appears to be the well-kept estate of a country gentleman. In fact, it used to be, as indicated by the Tennessee Historical Marker, which states that here General Andrew Jackson, Seventh President of the United States, lived and farmed.

Leaving the highway by a narrow, tree-sheltered lane, one comes upon the gateway to his home, the Hermitage, an imposing white-pillared mansion at the end of a cedar-lined avenue shaped like a guitar. This entrance, in order that the cedars may be preserved as they were in Jackson's day, is not for present visitors to the Hermitage, who enter another gate which leads to a large parking area.

Before one reaches the mansion, there is a small brick museum, containing relics of all aspects of Jackson's career: legal, business, military, political, and administrative, in addition to his and Mrs. Jackson's personal belongings, including some of their clothing, jewelry, silver, glass, china, and portions of the Presidential china dinner service, used at the White House during two administrations. Letters and historical documents are also displayed here.

Other separate buildings on the grounds exhibit characteristic features of plantation life. Jackson's old coach, which he used on some of his journeys of thirty days' duration to and from Washington, is housed in a building made of old brick.

A two-room log house, formerly one of the slave cabins, has been moved nearer the mansion and has been furnished with pieces typical of that era. Here lived "Uncle Alfred," a freed slave, until his death in 1903.

Back of the kitchen is the smoke house, containing the original trough for salting meat. According to tradition, twenty to twenty-five thousand pounds of meat were cured each year, for the tables of the hospitable Jacksons and their 100 slaves. Here are to be seen the beams from which the meat was hung, and an old iron kettle used for rendering the lard.

On the bricked area near the back gallery of the mansion, the

ABOUT THE AUTHORS: Miss Martha Lindsey is Regent of the Ladies' Hermitage Association; Mrs. Douglas M. Wright is Corresponding Secretary and Research Chairman of the Association.

Jackson's Plantation House

old well is still to be seen, while the old spring house stands further out on the grounds.

The hospitality for which General and Mrs. Jackson were noted is portrayed in the gracious entrance to the mansion. The unique guitar-shaped driveway circles up to the inset flagstone portico, marked by six tall Corinthian columns.

Within, the long entrance hall is distinguished by scenic wallpaper, ordered by Jackson from Paris, and an exceptionally graceful curving stairway. At the end of the hall a doorway leads onto the wide lower gallery at the back, providing the ventilation needed in this Southern climate. The twelve-inch brick walls of the mansion also serve a useful function in that area, insulating from both cold and hot weather. To the left of the hall the double parlors, characteristic of Southern homes, were spacious enough for the flow of family and friends who were constantly entertained at the Hermitage. In the parlors the marble mantels, the crystal and brass chandeliers, the flowered carpets, the rosewood furniture, mirrors, portraits, and ornaments are those of the Jackson family. The crimson damask window hangings and upholstery, beloved by Mrs. Jackson, have only recently been replaced with replicas of the original fabric, made by Scalamandré, Inc., of New York. The original lace curtains have also been reproduced by Salmon Frères, Paris.

The dining room, entered from the parlors and also from the portico, is unusually spacious. Here is displayed the long Sheraton table, at which several Presidents of the United States as well as many other notables have been entertained; the massive Empire sideboard purchased by Mrs. Jackson in New Orleans in 1821 when her husband was the first Governor of Florida; the sugar chest, pier

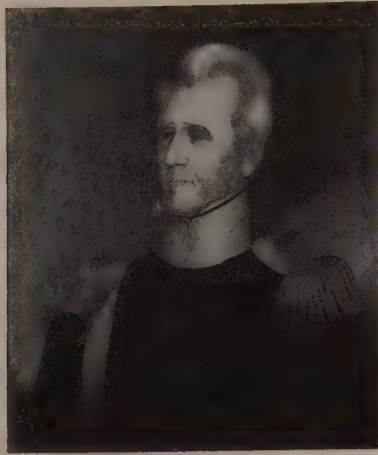
table, and some of the original chairs; family portraits; silver and glassware, including some of the handsome silver covered dishes, which President Jackson bought from the widow of Commander Stephen Decatur at her request when she was in reduced circumstances. The rather crude mantelpiece of hickory bark was given to General Jackson by one of the veterans of the Battle of New Orleans, who made it in tribute to Old Hickory. In gratitude, Jackson had it installed in place of the original mantel.

The kitchen, as was the custom in plantation days, is separated from the house by the back gallery. Iron cooking utensils, brass preserving kettles, iron roaster covers, pothooks, crane, churn, and tin food "safe" are among the relics of the Jackson ménage displayed here.

At the right of the mansion entrance hall extends a side hall on which open the bedrooms of General and Mrs. Jackson and of Mr. and Mrs. Andrew Jackson, Jr., as well as General Jackson's library or office and the nursery. With the exception of a few pieces in the nursery, the furnishings of these rooms, as well as all others in the mansion, are originals.

General and Mrs. Jackson's bedroom is just as it was at the time of his death. Three little steps stand beside the great tester bed, which is heavily draped with flowered glaze chintz and ball fringe. The handmade white coverlet has the initials "R.J." in the center. This coverlet and the chintz bed and window draperies are recent replicas of the originals. Here are the washstand and wardrobe, necessities in old homes; the General's armchair and sofa; Mrs. Jackson's high bureau, with her Mandarin scent bottles and shell-covered jewel box; and her

The Hermitage—Jackson's Plantation House



Copy of the portrait of Andrew Jackson by R. E. W. Earle, on view at The Hermitage.

portrait, on which the old General gazed as he lay dying.

The library, or General Jackson's office, opens into his bedroom and the side hall. In this room, with its four bookcases and two secretary desks, Jackson talked with many notables during the thirty years of his political career. The armchair and candlestand beside it show where Jackson sat when he opened his mail. More than 400 volumes in the library, comprising history, military tactics, jurisprudence, theology, poetry, agricultural subjects, cooking, and schoolbooks, reflect the interests of three generations who lived at the Hermitage.

From the side hall, a simply designed stairway leads to the upper floor, where there are four other bedrooms which were always occupied by visiting members of the family and friends. One of these rooms was refurnished in 1853 in heavily carved rosewood pieces for the daughter of the Jacksons' adopted son. She, lovingly known as "Little Rachel," General Jackson's favorite grandchild, was born and married at the Hermitage, and returned there for a time as the bride of Dr. J. M. Lawrence.

In the other bedrooms, the furnishings are of an earlier period, and all have the large four-poster beds which were purchased in 1834, following a fire which injured but did not destroy the Hermitage. The wallpaper in three of the rooms was there when the Jacksons were in residence, and there are family portraits, old trunks, washstands, and other Jackson belongings to be seen.

The large central upstairs hall, with its storage presses and cedar chest, has wide doorways at both ends, leading onto the upper front and back galleries. These openings afford ventilation and pleas-

ing vistas over the entrance avenue and shaded lawns.

From the front gallery there is also a view of the garden to the east of the house. Enclosed within a white picket fence, this acre of land is virtually as it was when General Jackson had it designed for his beloved wife. Boxwood, crape myrtles, and other flowering shrubs mark the wide borders, which are filled with peonies, old fashioned roses, "flags," lilies of the valley, crinum and Madonna lilies, hyacinths, violets, myrtle, and other old-fashioned plants.

Magnolia and hickory trees shade the neo-classic tomb of General and Mrs. Jackson, which he had erected in one corner of the garden. The family graveyard and the grave of "Uncle Alfred" are nearby. At the other end of the garden the brick "necessary" still stands.

On a slope some distance from the brick mansion are the remains of the original log Hermitage, where General and Mrs. Jackson lived from 1804 to 1819. To that simple dwelling place Jackson returned when he had been acclaimed as "Idol of the Nation" following his victory at New Orleans, and there he entertained many distinguished men of the period. Only two of the three or four log houses of the original group remain.

In 1814 General and Mrs. Jackson moved to the square, brick Hermitage, which they built and which is now the central portion of the present mansion, the wings having been added in 1831. Repairs on the building, which were made following the fire in 1834, have brought it to its present beauty.

EDUCATIVE FUNCTIONS

In order to bring to each new generation the inspiration of Jackson's great career, the Hermitage gates are thrown open to the public each year on

The bedroom of General and Mrs. Jackson, furnished exactly as it stood at the time of the General's death.



January 8th, the anniversary of the renowned victory of the Battle of New Orleans. A pilgrimage is made to the tombs of General and Mrs. Jackson, wreaths are placed by the Governor or some other distinguished citizen, and appropriate ceremonies are held. Each year a different school is invited to participate. Scout troops and safety patrol groups march in procession, and a final tribute is paid by one of the school buglers sounding Taps. After the ceremonies the three essays on Jackson judged best by the school principal are read, and cash prizes are awarded to the winners by the Ladies' Hermitage Association.

All principals of the city and county schools receive letters from the Association requesting them to have some sort of observance of this important date in their schools.

The nine men who serve as members of the Board of Trustees of the Hermitage Association in Middle, East, and West Tennessee are asked to have mention made in the newspapers of their respective cities of this annual commemoration. The Association provides wreaths to be placed on the Jackson equestrian statues, at the Tennessee State Capitol, Lafayette Square in Washington, and Jackson Square in New Orleans, on January 8th.

On March 15th, the anniversary of Jackson's birth, a wreath made of magnolia leaves from the Hermitage garden is placed on his statue at the State Capitol, and wreaths are again provided by the Association for New Orleans and for Washington, where the Congressional Representative from the Hermitage District places it on Jackson's statue in the Nation's Capital.

Throughout the year, copies of the Hermitage Guide Book, which contains historical data and a catalogue of all the relics and furnishings, are sent throughout the Nation in answer to requests from students and authors for information on Jackson and the Hermitage.

The Association also furnishes, when requested, prints of Jackson's military portrait for display in schools and other public places, such as the Andrew Jackson State Park in Lancaster, South Carolina, near his birthplace. At the request of the Commanding Officer of the landing ship dock named "Hermitage," a copy of *The Hermitage*, a comprehensive book written by Stanley F. Horn, and Hermitage leaflets for every member of the ship's crew, were sent by the Association.



Rear of the entrance hall at The Hermitage, showing the unusually graceful curving staircase. The walls are covered in the original French scenic wallpaper; the stair carpet is the original Brussels. Visitors use other stairs.

A third edition of the volume on the Hermitage by Mr. Horn, a well-known Tennessee historian, has been published by the Association and is kept on sale in the souvenir shop on the grounds. *Andrew Jackson's Hermitage*, written by Mary French Caldwell, also published by the Association, is sold in the shop. A third book published and sold by the Association is *The Preservation of the Hermitage*, by Mary C. Dorris. This little volume relates the origin of the Association in 1889 by a small group of patriotic women, and their long and valiant efforts to raise funds for the purchase of Hermitage furnishings and Jackson relics and for the maintenance of the mansion and land, which is owned by the state. Six educational pamphlets and leaflets are also published and sold by the Association.

Color transparencies showing interior and exterior views of the mansion, grounds, and some of the relics, are sold in the shop. A set of these slides was given to the State Library to be loaned for showings in schools. When requested by organizations for educational use, these slides, with a commentary, are sold at cost.

Every spring and fall since 1896, several hundred of the membership of the Ladies' Hermitage Association assemble at the Association headquarters on the Hermitage grounds, bringing their picnic lunches, to hear semi-annual reports of the accomplishments of the 18 members of the Board of Directors, each of whom has a specific responsibility. That the Association membership, now over 2000, is from all over Tennessee and from other states, is indicative of the continuing widespread interest in the Hermitage.



Watt P. Marchman

Spiegel Grove

A view of the historic William Henry Harrison Military Trail as it winds through Spiegel Grove, the estate of Rutherford B. Hayes, nineteenth President of the United States.

Spiegel Grove, the beautiful Nineteenth Century estate of the Nineteenth President of the United States, Rutherford B. Hayes, is within the southwestern section of the City of Fremont, Ohio, near the Ohio turnpike interchange six, in the northern portion of the State, about thirty miles east of Toledo on the route from Cleveland.

The estate is a triangular tract in shape and includes slightly more than twenty-five acres. Originally, it formed a portion of virgin timberland situated in the "two miles square reservation of the Rapids of the Sandusky River," in the Indian lands. After the lands were opened to settlement in 1817, the tract was included in a patent executed by President Andrew Jackson to Jacques Hulburt, an original settler at Lower Sandusky (now Fremont), and the heirs of Martin Baum. Following partition by the owners, the first transfer, made in 1834, was for an undivided half by which Sardis Birchard, bachelor uncle of President Hayes, acquired the Spiegel Grove property. Birchard was a pioneer settler in Lower Sandusky, and became a successful merchant, land speculator, and first banker there.

The natural beauty of the land he had acquired, its deep woods and cool shade, was a daily inspiration to the busy businessman. After rains, pools of clear standing water reflected the trees like mirrors ("spiegel" is the German word for "mirror"). Fancifully, he named the woods "Spiegel Grove," being reminded of German fairy tales of his youth, and somehow it was just the right name for the land.

According to tradition, the estate formed a portion of the free cities of the neutral nation of Huron Indians who, centuries ago, are said to have built two walled towns on opposite sides of the Sandusky River at the lower rapids. Through these towns ran an Indian trail which followed the natural water highway, along the west bank of the Sandusky River, between the Great Lakes and the Scioto and Ohio Rivers, thence to the Mississippi and the Gulf of Mexico.

A half-mile portion of this old trail crosses Spiegel Grove. The trail was used by early French explorers and missionaries, and by the French and Indians in warfare against the British settlers. It

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e Hayes Home and Library

became a much-traveled route in the Revolutionary War. During the War of 1812, General William Henry Harrison converted the trail into a military supply road in his defense of the northwest frontier against the British and their Indian allies.

Many colorful personalities from United States frontier history are known to have used the trail. Daniel Boone and Simon Kenton were brought along it as captives of the Indians, as were the Moravian missionaries, John Heckewelder and David Zeisberger. White men, women, and children, captured by Indians from the settlements in Pennsylvania, Virginia, and Kentucky, were forced along the trail toward Detroit. Prominent men in military or public service making use of the trail in frontier days, in addition to General Harrison, were Richard M. Johnson, Vice-President of the United States under President Martin Van Buren;

Lewis Cass, Secretary of State under President James Buchanan; Governors Reuben J. Meigs and Joseph Vance of Ohio, and Isaac Shelby of Kentucky. Colonel George Croghan of Kentucky, who successfully defended Fort Stephenson, located within a mile of Spiegel Grove, against the British and Indians in 1813; and Colonel William Crawford, who was burned at the stake near Bucyrus, Ohio, in 1782, were among its travelers. Simon Girty, the white renegade, was a frequent traveler in his time. A host of Indians used the trail at one time or another, including Pontiac, Brant, Logan, Red Jacket, Half King, Tecumseh, and Tarhe, the Crane, principal chief of the Wyandots during the War of 1812.

It was not until August 22, 1859, that Sardis Birchard broke ground for a residence in the middle of Spiegel Grove. He had in mind building a substantial summer residence for his nephew, Hayes, who was then City Solicitor of Cincinnati. Plans had been drawn up by Birchard and by R. W. B. McLellan, a Hayes relative by marriage, and were sent to Hayes in Cincinnati for drafting. The first construction called for a frame house. Hayes was consulted on every detail. "I have a plan for Uncle's new house which I will send . . . neat and pretty," Hayes wrote his wife, Lucy, on July 17, 1859. "I shall like the plan of living in 'Spiegel Grove' as well or better than he does."

"As to brick or frame, I have no choice," Hayes told his uncle, July 23, 1859. "If the expense were not something, I would perhaps prefer brick" On reflection, he found he decidedly preferred brick, but did not want the house to be too expensive for his uncle. "I had a notion that

The Hayes home, occupied by his descendants.



Spiegel Grove—The Hayes Home and Library



The red parlor at Spiegel Grove remains unchanged.

brick was much more expensive than they say it is. . . .”

The building went rapidly at first—it was enclosed and roofed the first year, but thereafter the interior work progressed slowly. Birchard had many business interests to look after, and his health was bad, so he did not press for early completion. Hayes visited Fremont occasionally and checked on the progress. “Uncle’s new house is large and very handsome,” he wrote his mother, December 2, 1859. “Not too large. It is just such a house as I would prefer to live in. . . . There will be no expensive work, nor merely ornamental work about it. Lucy was very much taken with it. . . . It is not quite certain whether it will be ready to occupy early next summer or not.”

But the Hayes family were not to be the first to occupy the house when it was completed in April, 1863. In June, 1861, Hayes had marched off southward as a major of the 23d Regiment, Ohio Volunteer Infantry, and would serve for the duration of the Civil War, returning to Ohio as a brevet major general. When the house was ready, Birchard moved in, inviting the Rev. A. Phelps to live with him until his nephew was ready.

On May 3, 1873, his nephew was ready, and the residence became the permanent home of Rutherford B. Hayes and his family, then numbering seven.

In the meantime, Hayes had served as United States Congressman and as Governor of Ohio for two terms. Shortly thereafter, in January, 1874, Sardis Birchard died, leaving Hayes an inheritance of considerable property. Hayes tried to change the name of Spiegel Grove to “Birchard” Grove, in honor of his uncle, but the change would not stick.

Hayes began at once to make improvements in the house and grounds, even before he had settled down. He built two frame additions containing a kitchen, an office, and a library to accommodate his large collection of books. And he planned driveways, personally planted trees and shrubs and grass, and pruned underbrush, helped along by his young sons.

Hayes’ occupancy of Spiegel Grove was interrupted in 1875 when he was elected Governor of Ohio for the third time. In 1877, after he had become President of the United States, Hayes began the custom—a continuing family custom—of naming trees in Spiegel Grove for prominent guests at the Grove. At the reunion of his old regiment, the 23d Ohio Volunteer Infantry, in Spiegel Grove on September 17, 1877, Hayes christened five oaks in honor of William McKinley, Philip H. Sheridan, William S. Rosecrans, Eliahim P. Scammon, and James M. Comly, with all of whom he had served during the Civil War. Other trees christened later by President Hayes were for President James A. Garfield, Justices Stanley Matthews and Morrison R. Waite; Generals George Crook, Jacob D. Cox, and William T. Sherman; and others.

Only guests of national prominence were permitted to have trees named for them in Spiegel Grove. Presidents, Vice-Presidents, Cabinet officers, Senators, Generals, and Admirals were eligible. Since President Hayes’ death in January, 1893, trees have been named for Presidents Grover Cleveland, William Howard Taft, and Warren G. Harding. President Taft selected one of the grandest oaks in the Grove, situated immediately in front of the mansion, and placing his hand upon it, said with a smile, “This is about my size!” Trees for Cabinet officers are many, the latest being the William Pierce Rogers oak, named for the Attorney General under President Eisenhower. Among the trees in honor of admirals, a grand old oak near the Hayes tomb bears the name of Fleet Admiral Chester A. Nimitz of World War II.

Hayes took great personal pride in the Spiegel Grove trees. He delighted to point out to guests

the venerable ones about which stories could be told. There was, for example, the tree, now a carefully preserved stump, where the Indians bound a captive maiden, Peggy Fleming, whom they intended to burn at the stake. She was rescued at the last moment through the interference of a friendly local Indian chieftain and Lower Sandusky's first white settler, who had himself been a captive of the Indians. There was also "Grandfather's Oak," still standing at the edge of the Indian trail, under which Mrs. Hayes' father, James Webb, had camped one freezing night while serving in the War of 1812.

The driveways were laid out originally by President Hayes, and they have been kept largely the same, except for changes necessary to adapt them to automobile traffic. In 1928, Congress authorized the donation of the old iron gates, then located at the entrance to the White House grounds on West Executive Avenue, to the State of Ohio, to be placed at the several entrances to the Spiegel Grove grounds.

The Spiegel Grove estate was deeded by the family of President Hayes, through the second son, Colonel Webb C. Hayes, to the State of Ohio in 1910, in three deeds. A condition of the gift was that a fireproof building should be erected by the State as a library and museum to contain the family's gift of the President's personal library of books, papers and personal memorabilia. The library and museum building, doubled in size in 1922 by a further gift of Colonel Hayes', was to be open forever freely to the public as a reference and research center for the study of American history in the latter half of the Nineteenth Century. The museum and library, now "The Rutherford B. Hayes Library," was dedicated to the public on May 30, 1916, and is jointly administered for the State of

The bedroom of President and Mrs. Hayes as it appears today.



The seal of the United States on the "White House" gates leading to the Rutherford B. Hayes Library and Museum in Spiegel Grove. The gates, formerly used on the White House grounds, were given in 1928 to the State of Ohio.

Ohio by the Ohio Historical Society and the Rutherford B. Hayes and Lucy Webb Hayes Foundation.

When the Spiegel Grove estate had become public property, the bodies of President and Mrs. Hayes, originally buried in the family lot in Oakwood Cemetery, Fremont, were removed to a beautiful knoll alongside the Indian trail in Spiegel Grove, and were sealed in a huge granite base over which a simple but impressive monument of Vermont granite was placed.

The Spiegel Grove residence, the home of Sardis Birchard and of the Hayes family, was reserved by Colonel Hayes in his deeds of gift to the State, to be used permanently as a private residence, privately endowed and maintained for lineal descendants of the nineteenth President of the United States. It was the wish of Colonel Hayes that the residence should not be "occupied or used for any other than residential purposes, to the end of preserving it in its original condition as a typical home of the last half of the Nineteenth Century. . . ."

The Birchard sideboard in the dining-room at Spiegel Grove.





The hall of Benjamin Harrison's home.

Ruth M. Woodworth

Benjamin Harrison

When General Benjamin Harrison bought two large lots on North Delaware Street in Indianapolis in 1867, the lots were on the outskirts of the city. Now they are considered to be almost in the downtown section of Indianapolis.

In 1874, Benjamin Harrison's long-dreamed-of home started to become a reality. Work started on the new home, but it took longer to build than most houses, for he insisted on paying cash for each job as it was finished. If he did not have the money for the next piece of work, the building was stopped until he had it; thus, the home was not completed until 1875, but, when finished, it was paid for.

A small diary in Benjamin Harrison's own handwriting was found in the home and lists the cost of each job as it was completed. The lots, the house, stables, brick drive, and landscaping cost \$24,818.67.

The home is a comfortable, well-built brick house of sixteen rooms. The large front porch was added in 1895 after Benjamin Harrison returned from the White House, and it was at this time that electric lights and a large brick furnace were installed. The furnace was used for the next fifty years. A butler's pantry and an additional bathroom were also added at this time.

Many of the original oak, maple, and walnut trees still surround the home.

With the exception of the years spent in Washington, first as Senator and then as President, Benjamin Harrison lived in this home until his death here on March 13, 1901.

In 1936 the home was purchased from the second Mrs. Harrison (Mary Lord Harrison), then living in New York City, by the Arthur Jordan Foundation, which still finances its memorial operations. It was opened to the public on June 25, 1938 (the fiftieth anniversary of Harrison's nomination for the Presidency), as a perpetual memorial to our twenty-third President and the only President from Indiana.

During the political campaign Benjamin Harrison made many speeches from the front steps of the home to thousands of interested followers. This was the original front porch campaign.

A bronze plaque on a boulder in the front yard proclaims the

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Indianapolis Home

fact that Benjamin Harrison was the commanding officer of the 70th Indiana Regiment throughout the Civil War. Fort Benjamin Harrison, near Indianapolis, is named for him.

As you enter the large front hall, the portrait of Caroline Scott Harrison greets you. She was the first President General of the Daughters of the American Revolution, and this lovely portrait was presented to the Home by the D. A. R. on its fiftieth anniversary. The original, by David Huntington, was presented to the White House in 1893. Randolph Coats of Indianapolis made this copy of the original.

Mrs. Harrison, who died in the White House October 25, 1892, was a gracious First Lady. She had two children, Russell Benjamin and Mary Scott, both now deceased. The daughter Mary (Mrs. Robert McKee) was the hostess in the White House after her mother became ill, and it was due to her care and interest that pictures, gowns, dishes, and many other things now back in the Home are in such a wonderful state of preservation.

Much of the original furniture was found stored in the ballroom on the third floor at the time the house was turned over to the Arthur Jordan Foundation by the second Mrs. Harrison.

The cherry grandfather's clock in the front hall was made about 1800 by George Woltz of Hagerstown, Maryland. It has the moon dial and the date dial that make it a monthly calendar as well as a timepiece, and it still keeps excellent time. The Texas-steer-horn chair was an inaugural gift to Benjamin Harrison from the Texas rancher, D. M. I' Connor. On the back of the chair the name of Benjamin Harrison is set in small diamonds in a

gold plate. The chair seat is covered in the original leopard skin. At the foot of the stairs, the unusual lamp on the newel post was made from the fire nozzle of the old fire hose that Harrison used when, as a young man, he was a member of the Indianapolis Volunteer Fire Brigade. His former fire buddies presented it to him when he became President.

A graceful half-spiral staircase, unsupported from the second to the third floor, leads to the old ballroom. Here are preserved many pictures, badges, campaign posters, and many other original articles that do not have a fitting place in the living quarters.

The original sparkling cut crystal chandeliers are in both the front and back parlors. These were formerly used for gas. The large rug is an original imported handmade rug, thought by some to be an Aubusson. Large gold-plated mirrors played an important part in the decorative scheme of the Victorian period, and certainly no one could find lovelier ones than these. The one over the mantel is of exceptional design and has the original finish. Gold furniture was often used in formal rooms and the three matched pieces are of gold leaf, while the three against the south wall are of gilt. The lovely ostrich feather fan was a Christmas gift to Mrs. Harrison from Mrs. Grant and was sent from Vienna, Austria.

The red velvet-covered inlaid walnut furniture in the back parlor blends with the inlaid mantel. This room was also used as a music room, and a rosewood piano stands in the corner. This piano is beautifully inlaid with mother-of-pearl and has unusual round-tipped keys. The picture between the windows is of the second Mrs. Harrison, and a charming picture of her daughter Elizabeth is on the



The front parlor of the Harrison home, with gilded chairs.

table below. The American-made music box was an instrument popular in music and drawing rooms of that period. The practically indestructible copper disks record the music of that day. Here are preserved marches by Sousa, waltzes by Strauss, and many other familiar songs. This music box has a wonderful tone quality and is played for all who visit the home. In the back hall leading to the library hangs a group of watercolors painted by Caroline Scott Harrison when in the White House.

The nomination for the Presidency was accepted formally by Benjamin Harrison on July 4, 1888, in the back parlor, but the library or study is also of historical interest, as the campaign was planned here, and many important men of the day visited in this room.

The Harrison family has been called "a family of distinction." Eight generations held important governmental offices. The first five Benjamin Harrisons were all members of the House of Burgesses in Virginia, and cover in direct descent the period from 1640 to 1776. Unfortunately, we do not have the portraits of the first four Benjamin Harrisons because the British soldiers burned them during the Revolutionary War. The fifth Benjamin was a signer of the Declaration of Independence and was later governor of Virginia three times. His portrait, copied from the only known authentic likeness, hangs in the library. Also, the portrait of William Henry Harrison, our ninth President, and probably best remembered as "Old Tippecanoe," hangs over the mantel. On the opposite wall is the picture of his son, John Scott Harrison, who was a United States Congressman and who is probably best re-

The library, where the campaign of 1888 was planned.



The back parlor, where Harrison accepted nomination.

membered as being the son of one President and the father of another. To the right of the bookcase is the portrait of President Benjamin Harrison.

In this room we find Harrison's desk and his study table. The two chairs by the table are original, but the cathedral chairs came from the homes of Indiana governors whose history is tied in with Harrison's. The large handsome hand-carved walnut bookcase has never been moved from the library since it was placed there in 1875. In it are Harrison's books, many of which are autographed. The large Bible was presented to him by the Tippecanoe Club of Marion County. These were men voting for him in 1888 who had voted for his grandfather in 1840. The ornate jars on the mantel and the humidifier on the hearth were gifts from the ambassador of Hungary. The marble clock on the mantel was bought by Mrs. Harrison to match the marble in the mantel.

Benjamin Harrison was a great admirer of Abraham Lincoln, who had commissioned him brigadier general during the Civil War. It therefore seems appropriate for Harrison to have in his library the portrait of his old Commander-in-Chief. This portrait, painted by Jacob Cox, hung at the head of Lincoln's casket April 30, 1865, the day his body lay in state in the old State House in Indianapolis.

The very fine large portrait of Harrison over the mantel in the dining room was painted by T. C. Steele after Harrison returned from the White House. The furniture in this room is all original. The silver water pitcher and goblets were an inaugural gift from the Republican Ladies' Club of Iowa. The lovely Rookwood vase was another gift,

The dining room, with Harrison's portrait over mantel.





Harrison's law office furniture is displayed on second floor.

and the little high chair was used by the daughter, Elizabeth, in this room. In the china closet are many dishes of interest. Outstanding among them are the four pieces from the Lincoln dinner service and four from the Harrison official set. The latter set was designed by Mrs. Harrison, and many others in the cabinet were painted by her.

In the small room on the second floor is the furniture used for many years in Harrison's law office. Here are his own personal desk and two unusual filing cabinets. Over the desk is a large Grand Army of the Republic emblem, and over the filing cabinet hangs the portrait of his law partner, W. H. H. Miller, who also served as Attorney General in his Cabinet. An interesting picture of William Henry Harrison's home at North Bend, Ohio, hangs by the door. It was in this home that Benjamin Harrison was born. It burned to the ground in the 'Seventies.

The guest bedroom is called the "William Henry Harrison room." The furniture in this room is all original. Of special interest is the cradle in which six of William Henry's children were rocked at Vincennes, Indiana. Around the dresser hang three Currier prints of William Henry Harrison, and an autographed engraving of him hangs over the cradle. Over the mantel is a very interesting portrait of Mrs. William Henry Harrison. The very old bookcase was from the home of William Henry Harrison at North Bend, Ohio.

The gown room was formerly a bedroom, and was later used as an upstairs sitting room. In it are displayed gowns worn by Mrs. Harrison and her daughter, Mary Harrison McKee. Their inaugural

President and Mrs. Harrison's bedroom, furnished in walnut.



The guest bedroom, called the William Henry Harrison room.

ball gowns are included in the Smithsonian Institution collection. In this room we have, however, the gowns worn by Mrs. Harrison and her daughter, Mary, at the inaugural ceremony on March 4, 1889. A number of other gowns worn by them in the White House are also preserved here.

In the closet are shown a number of interesting family dolls and also many of Mrs. Harrison's smaller and more personal articles. These and the gowns were packed away for many years in Mrs. Harrison's personal trunks and were unpacked here in the Home for the first time in 1943.

The large south room was always the Harrisons' bedroom, and it was in this room and on this bed that Benjamin Harrison died, March 13, 1901. The elaborately carved walnut furniture, bed, dresser, table, and three chairs, were used in this room. The other furniture is also original, but it may have been used elsewhere in the home. The exerciser next to the mantel was a personal gift which Harrison is said to have been very faithful about using. Over the mantel is an interesting portrait of the children, Russell, Benjamin, and Mary. The unusual crib was used by Benjamin Harrison as a baby at North Bend, by two of his children, and by two grandchildren in the White House.

There are ten rooms restored in the Home, and we are very fortunate in having so much of the original furniture. Visitors often comment on its lived-in look, as if the Harrisons were just away for the day.

Mr. Wilbur Peat, director of the John Herron Art Museum, has called it the finest restoration of the Victorian period that he knows of in America.

Exterior of the Harrison home, showing the porch and yard.



Milton F. Perry

Truman Li



Museum entrance of the Harry S. Truman Library at Independence, Missouri.

There is little question that the President of the United States is the most widely-known man in the world. Countless thousands in all parts of the globe know his features and have heard his voice. Even in those nations with different ideologies he is a familiar object of propaganda. Yet it seems paradoxical to realize that only a relative handful can say with exactitude what are the duties of his office. It would be safe to assume that most of Casey Stengel's followers knew more about the duties of the New York Yankees' manager than they did about their President.

The Presidency has been explained from grammar classrooms to graduate school; in books, magazines, movies, and lectures, time and again for more than 150 years, but until 1957 there was no museum with the illustration of this office as its main objective. This is the job the Harry S. Truman Library's "Museum of the Presidency" has set for itself.

This theme is the result of one of former President Truman's greatest interests, and it is a distinct departure from previous Presidential museums which, without exception, have concentrated upon telling of the careers of their principals. The Harry S. Truman Library was built with funds contributed by individuals and organizations all over the nation, and is now administered by the National Archives and Records Service, a part of the General Services Administration. Costing \$1,750,000, it stands on land donated by the City of Independence, Missouri. The 600-foot long, U-shaped building is faced with Indiana limestone, and contains 74,000 square feet of floor space. About one-third of this is devoted to the Museum, the rest being taken up by the Research Room, Presidential and other papers, Book Collection, Audio-Visual Collection, and, in a separate wing, Mr. Truman's suite. The Museum itself occupies one end of the building, immediately adjacent to and connecting with a 250-seat auditorium which is fully equipped for lectures, movies, and slide shows.

This and the other Federally owned and operated Presidential libraries, the Roosevelt Library at Hyde Park, New York, and the Eisenhower Library nearing completion at Abilene, Kansas, are the result of an interesting custom connected with our nation's

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y's Museum of the Presidency

highest office. Since George Washington's retirement the papers of the President, gifts, books, and objects that find their way into the White House, are considered his personal property and are taken away with him at the end of his administration.

This has caused a good deal of confusion. Many groups of papers and objects have been preserved, but unfortunately a number have been destroyed. It is to preserve all these historical materials together in a location significant in the life of the former President that the Presidential Libraries Act, permitting the Federal Government to accept the gift of these buildings and their contents, was passed by Congress in 1955.

The focal exhibits here are those based on a quotation of Mr. Truman's: "The President's job is really six jobs." In several large cases are illustrated the President as Chief Executive; Chief of State; Legislative Planner and Partner with Con-

gress; Head of His Political Party; Commander-in-Chief of the Armed Forces; and Director of Foreign Policy. Utilizing objects as well as books, photographs, paintings, cartoons, and documents, the exhibits explain in terms of ideas and suggestions something about these rather complex duties. In the center of the room is the large circular table upon which the United Nations Charter was signed in 1945. Every visitor can stand at the signers' notch and examine a copy of the Charter.

To further explain the office by furnishing historical precedents, there is a most precious collection of papers—one written or signed by each President—on loan from the National Archives and the Roosevelt Library. There is the original of the Alaska Purchase Treaty of 1867, Jackson's famous veto of the Bank Bill, the Proclamations of War with Mexico in 1846 and Germany in 1917, and the original draft of Franklin D. Roosevelt's Pearl

President's desk in reproduction of Office of the President.

The Garden Room, displaying Presidential memorabilia.



Truman Library's Museum of the Presidency

Harbor Message of December 8, 1941, to mention but a few. Some hold to a theory that manuscripts lend little to exhibits. However, this display, as tied in with the duties of the President, is our most popular. Thousands of school children visit the Library to see it.

The gifts presented to our President reflect the esteem in which he and his office are held as well as the importance of our nation's role in world affairs. Whenever the head of another state visits us, he exchanges gifts with the President; whenever the Chief Executive travels abroad, the same custom prevails. Often these gifts appear to be intended as much for the American people as for the President himself. Other floods of objects come from Americans themselves, individuals as well as organizations. As would be expected, all these form a broad collection ranging from rare, extremely valuable pieces of artistic or historic merit, to the common and the ordinary. There are costly jewel-encrusted Arabian swords and plain pocket knives; fine Persian carpets and rag rugs; beautifully chased silver services and a miniature chair made of soft drink bottle caps; paintings by well-known artists and models of the White House made from sea shells. Yet there runs through them a single common denominator—all belonged to the President of the United States and demonstrate the national and international aspects this office has assumed. How interesting it would be to modern visitors if all those things with which President Lincoln had been presented had been preserved and exhibited as an entity!

Mr. Truman has long collected political cartoons about himself and we are continuing to acquire new ones. This collection totals several hundred original drawings, many inscribed by the artists. Liberal use has been made of them in various exhibits. Not all are favorable to their subject, by any means (in fact, Mr. Truman even suggested balancing the exhibits by using an equal number of each viewpoint), for the main criteria of selection have been their originality, degree of cleverness, and humorous aspects. They never fail to be among the most interesting and enjoyable displays.

The greatest center of artistic interest is Thomas Hart Benton's great mural painting, "Independence and the Opening of the West." To be completed in 1961, it represents some three years' work. The theme is one of Mr. Truman's favorites and depicts

the many types of persons who passed through Independence during the westward migration on the Santa Fé, Oregon, and California trails. Using a plastic resin paint emulsified in water and applied on Belgian linen, it is the first major mural in which this medium has been utilized. The vivid colors and bold designs of the 32 x 19-foot painting absorbs visitors of all ages. At night it is lighted and is visible from a highway overpass several hundred yards distant. Paintings from the Truman Collection, representing such well-known artists as Aaron Bohrod, Robert Henri, Jean Cocteau, and Norman Rockwell, and sculpture in bronze, silver, and marble, are found in various rooms.

A full-sized reproduction of the President's office in the West Wing of the White House has been included in the Museum. Here are exact copies of the furniture, duplicates of rug and draperies, and the same paintings, pictures, and desk ornaments that were in the office when Mr. Truman occupied it. To further heighten history's impact, a taped, two-minute message in Mr. Truman's voice can be heard at the touch of a button. The former President describes the furnishings (especially the historic desk which has been used by all our Chief Executives from Theodore Roosevelt on) as well as mentioning his favorite topic of discussion—the importance of explaining the duties of the President to our young people. Because these libraries are relatively new additions to our nation's cultural heritage, we have had to develop our own thematic philosophy. We are acutely aware of the mission to acquaint our visitors with the most powerful office in the history of the world, and to illustrate events and personalities of recent vintage, about which our guests often have strong opinions. We have to plan carefully, but honestly. Presidential libraries are non-partisan and do not try to take the visitor into rigidly devised interpretations of history. Our purpose is not to indoctrinate but to relate; to associate, rather than intimate.

We have leaned upon the experiences of other museums for our educational programs, but we soon found it necessary to make some amendments. Perhaps the first explanation we needed was in answer to the question, "Where are the books?", for our public confidently pictures all libraries in the images of their local circulating institutions. We explain that the research and office areas cannot

feasibly be included in museum tours. We then learned that the complexities of the Presidential Office often escape school groups, and so commenced fully guided tours for them. (It is curious to watch how many adults attach themselves to these groups for the same explanations.) A rather intensive educational program for the Library commences with each Fall school term. Letters and copies of our explanatory leaflets are mailed to the principals of all schools within a wide area. These invite tours by classes and explain the reservation system by which groups can be assured of a personally guided tour. At the same time, young ladies of the Independence Junior Service League are trained to give the talks and tours. Several tours are given each day, averaging one hour each. The history and significance of the exhibits are explained, and, whenever possible, they are tied in with current headlines, which constantly provide parallels, or with study topics the teachers themselves have presented. Questions are encouraged, as is child participation, such as reading aloud of labels, documents, and cartoons.

Mr. Truman graciously finds time in his busy daily schedule to greet many educational groups personally in the auditorium, and often delights them by presenting short lectures on the office, usually followed by free and open "press conferences." He encourages them to ask questions relating to the Presidency—many of which are more pointed and searching than those that reticent adults will frame. When the former President is unavailable, staff members speak to the groups. Mr. Truman's remarks have produced such good historical material that they are now recorded for future historians.

To satisfy the demand for weekend or summer tours, Senior Girl Scouts perform guide service. Many instructors commend these young ladies for their poise and manners and remark that using them in this way sets fine examples for the youngsters in the tour groups. Several have been featured in national publications for this work, and one was even the subject of a widely printed newspaper youth page cartoon.

For school children in Independence, a slightly different method has been tried. Once a year every student in the Junior High School visits the Museum with his class. His tour is given by his teacher, who



Former President Truman escorts Former President Hoover on a tour of the Harry S. Truman Library; between them may be seen Chief Justice Earl Warren and Basil O'Connor, President of the Harry S. Truman Library, Incorporated.

has been trained by the staff. This permits the lessons found in the exhibits to be dovetailed with the classroom subjects. The plan is still in the experimental stage, but we expect it to become established as a part of the regular school curriculum.

Actually, the museum is only some two-thirds completed, the remaining gallery to be finished during the next year. Here, we will establish a large changing exhibit area; a series of displays about Mr. Truman's public career; and have space to use the Museum's growing collection of political Americana. Plans for lighting and exhibit cases are now being drawn, and more educational methods will be tried. For example, our sales desk has become the source of much interest among the schools because of the stock of "Charters of Freedom," containing reproductions of the Declaration of Independence, the Constitution, and the Bill of Rights, handsomely published by the National Archives, and another booklet relating the story of the Japanese Surrender document, the original of which is here on loan from Washington. Study is now being given to the selling of other similar publications, as well as sound recordings of the voice of the President.

As to the over-all mission of the institution, Franklin D. Roosevelt superbly described our role when he dedicated the Library at Hyde Park in 1940: "To bring together the records of the past and to house them in buildings where they will be preserved for the use of men and women in the future, a nation must believe in three things:

It must believe in the past.

It must believe in the future.

It must, above all, believe in the capacity of its own people so to learn from the past that they can gain in judgment in creating their own future."

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CURRENT EXHIBITIONS

Color indicates Permanent Installations

CANADIAN

Montreal, Que., Museum of Fine Arts: "Pellan Retrospective Exhibition," Jan. 6-Feb. 5; "A Picasso Retrospective in Prints," Jan. 1-31. AFA Traveling Exhibition; "Watercolours by Four Toronto Artists," Jan. 13-29; "Jacques Hurtubise and Nova Taylor-Paintings," Feb. 3-19.

Ottawa, Ont., Exhibition Extension Services: "New Talent in the U.S.A., 1960," Sept. 1-Apr. 30. AFA Traveling Exhibition.

Toronto, Ont., Art Gallery: "American Painting 1865-1905," Jan. 6-Feb. 5; "Vincent Van Gogh," Feb. 10-Mar. 12.

Victoria, B.C., Art Gallery of Greater Victoria: "A Corporation Collects," Feb. 12-Mar. 2. AFA Traveling Exhibition.

WESTERN

Berkeley, Calif., University of California, Robert H. Lowie Museum of Anthropology: "Nigerian Independence: Portrait of an African State," "Indians of Northwest Coast and California," both continuing; "Persian Art of the 19th and 20th Centuries," opens Jan. 6.

Cheyenne, Wyo., State Museum: "Trona and Its Refined Product, Soda Ash." Illustrating mining, refining, and shipping; new installation.

Colorado Springs, Colo., Fine Arts Center: "Paintings by John Hultberg," Dec. 15-Jan. 31; "Evergood Retrospective Exhibition," Jan. 18-Feb. 26.

Denver, Colo., Art Museum: "Shape and Form," through Feb. 12; "Western Heritage," through May 21.

Denver, Colo., State Museum: "Wars and Weapons." New installation.

Helena, Mont., Historical Society: "Golden Age of English 18th Century Textiles," Jan. and Feb. Scalamandré Traveling Exhibition.

La Jolla, Calif., Art Center: "Crafts by Dextra Frankel," Jan. 11-Feb. 5; "Photography in the Fine Arts," Jan. 4-25.

La Jolla, Calif., Art Center: "Oriental Art." New installation.

Long Beach, Calif., Museum of Art: "Roten Illustration and Illumination Show," Jan. 8-29.

Los Angeles, Calif., County Museum: "Rococco—18th Century Costumes and Fabrics from the Museum's Collection," Nov. 15-Feb. 12; "Pictorial Americana—A Study in Maps 1492-1822," Jan. 3-Mar. 12; "L'Art Nouveau," Jan. 18-Mar. 5.

Los Angeles, Calif., Municipal Art Gallery: "Artists of the Southwest," Jan. 3-29; "Aldrich Collection," Jan. 5-31. AFA Traveling Exhibition; "California Art Club," Jan. 31-Feb. 26.

Los Angeles, Calif., Museum of Science and Industry: "Imagination in Play," Dec. 14-Feb. 5; "Diamonds International," Jan. 7-31.

Oakland, Calif., Art Museum: "Northern California Painters' Annual," Jan. 14-29.

Phoenix, Ariz., Art Museum: "California Ceramics," "Graphics by Kurt Seligman," "Henry Moore—Watercolors," all through Jan.; "Czarist Jewelry of Imperial Russia," "Mexico and Its People—Photographs," both through Feb.; "Chinese Art," Dec. 1-Feb. 28; "Major Periods—Children's Museum," Jan.-Apr.

Phoenix, Ariz., Heard Museum: "Mexico, Yesterday and Today," Nov. 10-Feb. 15.

Portland, Ore., Art Museum: "Treasures from Woburn Abbey," opened Jan. 10.

Roswell, N. M., Museum: "Taos Artists' Exhibit," Feb. 5-Mar. 3.

Sacramento, Calif., E. B. Crocker Art Gallery: "Master Drawings for Christmas Season," Dec. 4-Jan. 29; "A Corporation Collects," Jan. 8-29;

"Sacramento Artists' League." "California Serigraph," Feb. 5-Mar. 5.

San Diego, Calif., Fine Arts Gallery: "Designer-Craftsmen U.S.A.," Jan. 6-29; "Contemporary Greek Art," Feb. 3-26. Both Smithsonian Traveling Exhibitions.

San Francisco, Calif., California Academy of Sciences: "Designs in Nature," extended to Jan. 31; "Seaweed," continuing indefinitely. Morrison Planetarium: "The Moons of Mars," Jan. 3-Feb. 12.

San Francisco, Calif., California Palace of the Legion of Honor: "40th National Exhibition of the California Water Color Society," opened Dec. 12; "Views of San Francisco—Sumi Drawings by Set-suo Kirinoo," opened Dec. 15; "Berthe Morisot: Drawings, Pastels, Watercolors," opened Dec. 20.

San Francisco, Calif., M. H. de Young Memorial Museum: "The Way of Chinese Landscape Painting," Jan. 4-29; "Paintings and Drawings by Morris Brodersen," Jan. 12-Feb. 13; "Into the Child's World," Feb. 1-Mar. 19.

San Francisco, Calif., Museum of Art: "American Folk Art from the Abby Aldrich Rockefeller Collection," Dec. 12-Jan. 23; "Form Givers at Mid-Century," Jan. 3-29. Both AFA Traveling Exhibitions.

San Marino, Calif., Henry E. Huntington Library and Art Gallery: "Dürer, Rembrandt, and Goya," through Jan.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "History of Pharmacy," Jan. 7-28; "Hallmark Card Scholastic Exhibit," Feb. 8-25.

Santa Barbara, Calif., Museum of Art: "Two Hundred Years of American Art," Jan. 27-Mar. 12.

Santa Fé, N.M., Museum of New Mexico, Art Gallery: "Selections from the Permanent Collection," Dec. 4-Feb. 12.

Seattle, Wash., Art Museum: "American Institute of Architects,

Washington State Chapter, Honor Awards," "Religious Art from the Museum Collection," both Dec. 7-Feb. 5; "1960 Accessions," Dec. 7-Feb. 26; "N.W. Printmakers' 32nd International Exhibition," Feb. 9-Mar. 5.

Seattle, Wash., Charles and Emma Frye Art Museum: "Flavor and Fragrance: Minnich Collection of Prints of Flowers," "Atget in Paris—1900-1925," Jan. 16-Feb. 5; "Pugget Sound Exhibition," Feb. 7-22.

Taos, N.M., Kit Carson Home and Museum: "Furnishings and Objects from an 18th Century Penitente Chapel." Consists of bultos, retablos, crucifixes, nichos, two Muertes, religious prints; new installation.

Tucson, Ariz., Fine Arts Association Inc.: "Artists of the Western Frontier," Jan. 19-Feb. 11. AFA Traveling Exhibition.

MIDWESTERN

Akron, Ohio, Art Institute: "Major Paintings from the Whitney Museum of American Art," Jan. 5-25. AFA Traveling Exhibition.

Bloomfield Hills, Mich., Cranbrook Institute of Science: "Two Centuries of Danish Deep Sea Research," Jan. 18-Feb. 18. Smithsonian Traveling Exhibition.

Chicago, Ill., Art Institute: "64th Annual American Exhibition," Jan. 4-Feb. 12; "English Lusterware," Jan. 14-May 14; "The Winterbotham Collection," "Textiles from the Permanent Collection," "Toulouse-Lautrec Posters," Jan. 20-Feb. 12; "Japanese Screens," opens Jan. 24.

Chicago, Ill., McCormick Place Art Gallery: "American Folk Art from the Abby Aldrich Rockefeller Collection," Feb. 10-Mar. 6.

Cincinnati, Ohio, Art Museum: "Contemporary Sculpture by Artists from the Old Midwest," Jan. 13-Feb. 7; "Misch Kohn Retrospective Exhibition," Jan. 16-Feb. 28. AFA Traveling Exhibition.

Cincinnati, Ohio, Contemporary Arts Center: "Young America—1960 Exhibition," Jan. 16-Feb. 22.

Cleveland, Ohio, Museum of Art: "Five Centuries of Drawing," Jan. 17-Feb. 12. AFA Traveling Exhibition.

Columbus, Ohio, Gallery of Fine Arts: "Contemporary Spanish Painting," Jan. 3-24; "German Expressionism," Feb. 10-Mar. 9.

Davenport, Iowa, Municipal Art Gallery: "Creative Stitchery," "Photograph as Poetry," Jan. 3-29.

Dayton, Ohio, Art Institute: "Carl Morris Retrospective Exhibition," Jan. 5-Feb. 4. AFA Traveling Exhibition; "Monet and the Giverny Circle," Jan. 7-Feb. 12.

Dearborn, Mich., Henry Ford Museum: "Americana Unlimited," continuing indefinitely; "10th Annual Sports Car Exhibit," Jan. 13-Feb. 5.

Des Moines, Iowa, Art Center: "Japanese Drawings," Jan. 6-Feb. 5. Smithsonian Traveling Exhibition; "Des Moines Collects Prints and Drawings," Jan. 6-Feb. 5.

Detroit, Mich., Historical Museum: "Children's Toys: Mirror of the Past," Nov. 26-Jan. 29; "Art Glass and Amberina," Nov. 28-Jan. 30.

Detroit, Mich., Institute of Arts: "Musical Instruments from the Elizabeth Firestone Willis Collection," continuing indefinitely; "Early

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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Sculpture of Quebec: Photographs by Jean Paul Morrisset," Dec. 19-Jan. 31; "The Bernard F. Walker Collection of Graphic Arts," Jan. 7-Feb. 5; "Michigan Artist-Craftsmen Show," Feb. 7-Mar. 5.

Evansville, Ind., Museum of Arts and Sciences: "Mid States Crafts Exhibit," Jan. 16-Feb. 5.

Flint, Mich., Institute of Arts: "Watercolors of the U.S.A.," Jan. 5-22; "Bay Printmakers," Jan. 24-Feb. 12.

Fort Wayne, Ind., Art School and Museum: "Impressionism in Sculpture," Feb. 9-Mar. 3. AFA Traveling Exhibition.

Fort Worth, Tex., Art Center: "The Tom Lea Show," Jan. 12-Feb. 5; "Modern Church Architecture and Sculpture," Feb. 5-22.

Houston, Tex., Museum of Fine Arts: "35th Annual Houston Artists' Exhibition," Dec. 28-Jan. 22; "Of Knights and Armor," Jan. 21-Mar. 12; "Paintings by Magritte," Feb. 2-Mar. 1.

Indianapolis, Ind., John Herron Art Museum: "American Romantic Painting," Jan. 8-Feb. 5; "Grabhorn's Typographical Work," Jan. 8-29; "Old Master Drawings," Feb. 5-26.

Kansas City, Mo., William Rockhill Nelson Gallery of Art: "Logic of Modern Art," Jan. 19-Feb. 28.

Lawton, Okla., Museum of the Great Plains: "The Great Plains in Transition." Portrays the broad sweep of human history in the Great Plains of North America, from the earliest known occupation to the present; new installation.

Milwaukee, Wisc., Art Center: "The Collection of John J. Reiss," Dec. 15-Jan. 22; "Prints by Munakata," Jan. 19-Feb. 19. Smithsonian Traveling Exhibition; "Exotic Art," Jan. 26-Feb. 26. AFA Traveling Exhibition.

Minneapolis, Minn., Institute of Arts: "Richard P. Gale Collection

of Japanese Paintings and Prints," Jan. 25-Mar. 6; "Drawings from the Royal Institute of British Architects," Jan. 25-Mar. 1; "Berthe Morisot Exhibition of Paintings, Pastels, and Drawings," Jan. 26-Mar. 6.

Minneapolis, Minn., Walker Art Center: "Useful Gifts 1960," Dec. 11-Jan. 29; "Purist Painting," Jan. 15-Feb. 19. AFA Traveling Exhibition; "Construction and Geometry in Painting," Jan. 15-Feb. 19; "The World of Edward Weston," Feb. 5-Mar. 5.

Muskegon, Mich., Hackley Art Gallery: "Abstract Expressionist Drawings," Jan. 1-22. AFA Traveling Exhibition.

Omaha, Nebr., Joslyn Art Museum: "The Private World of Pablo Picasso," Jan. 15-Feb. 5. AFA Traveling Exhibition.

Quincy, Ill., Art Center: "Two French Realists: Callot and Daumier," Jan. 15-Feb. 5; "The Hudson River School," Feb. 8-28. Both AFA Traveling Exhibitions.

San Antonio, Tex., Witte Museum: "22nd Annual Texas Painting and Sculpture Exhibition," Jan. 8-Feb. 5.

San Marcos, Tex., Southwest Texas State College: "Works by University of Texas Faculty Members," through Feb.

Springfield, Mo., Art Museum: "Portraits of Greatness by Yousuf Karsh," Feb. 5-28. Smithsonian Traveling Exhibition.

St. Louis, Mo., Museum of Science and Natural History: "Telephone Parade of Science." New Installation.

Toledo, Ohio, Museum of Art: "Masterpieces from France," Jan. 7-Feb. 20.

Tulsa, Okla., Philbrook Art Center: "12th National Print Exhibition," Jan. 3-Feb. 2; "Museum Purchase Fund," Feb. 7-28. Both AFA Traveling Exhibitions; "Persian and Islamic Painting," "University of

Kansas Faculty Exhibition," Jan. 3-Feb. 2; "Collectors' Group," Feb. 7-28.

Wichita, Kans., Art Museum: "Twenty American Paintings," Jan. 9-27. IBM Traveling Exhibition; "Santos," Feb. 1-26.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Paintings by Irene Zevon," "Paintings by Noted Women Artists," through Jan.

Baton Rouge, La., Art Commission: "Contemporary American Glass," Jan. 4-24. Smithsonian Traveling Exhibition; "12th Annual Louisiana Photographers' Salon," "Second International Hallmark Art Awards," Jan. 29-Feb. 26; "Indonesian Batiks and Arts and Crafts," Feb. 5-26. Rowland Traveling Exhibition.

Charleston, S. C., Gibbes Art Gallery: "Landscape Architecture," Jan. 3-24; "Sketches and Studies by Maria Martin," through Jan. 29; "Nocturne," Jan. 12-Feb. 28.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "Textiles used in the Colonial National Shrines," through Jan. and Feb., Scalomandré Traveling Exhibition.

Columbia, S. C., Museum of Art: "José de Creeft Retrospective Exhibition," Jan. 22-Feb. 12. AFA Traveling Exhibition; "Richard Neutra, Architect," Dec. 15-Jan. 30; "Photographic Views of the Sherman Campaign," Jan. 1-29; "American Watercolor Society Paintings," Jan. 29-Feb. 19.

Columbus, Ga., Museum of Arts and Crafts: "Southeastern Association of Landscape Architects," Feb. 1-20; "Mathew Brady Photographs of the Civil War," Feb. 1-28.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "The Human Figure in Oriental Art," Jan. 12-Feb. 5; "Peru-

vian Textiles and Ceramics from the Wise Collection," Jan. 12-Feb. 26.

Fort Lauderdale, Fla., Art Center: "Private Worlds," Jan. 10-29. AFA Traveling Exhibition; "Faces and Figures in Oriental Art," Feb. 7-26.

Gainesville, Fla., University of Florida, State Museum: "Primitive Peoples Today," "Present-day Seminole Life," Feb. 1-Apr. 1.

Huntington, W. Va., Galleries: "Jurors' Show," Jan. 8-29; "Tri-State Artists," Feb. 5-Mar. 5.

Louisville, Ky., J. B. Speed Art Museum: "The Hudson River School," Jan. 5-25; "New Painting from Yugoslavia," Feb. 3-24. Both AFA Traveling Exhibitions.

Memphis, Tenn., Brooks Memorial Art Gallery: "Contemporary French Tapestries," Smithsonian Traveling Exhibition; "17th Century European Porcelain," "Glass from Around the World," "Hawaiian and Polynesian Art," all through Feb.

Miami, Fla., Museum of Modern Art: "Recent Paintings by Alberto Davila of Lima, Peru," through Feb.

11; "Contemporary French Tapestries," through Feb.

Miami, Fla., Museum of Science and Natural History: "Tequesta Indian Family Group," "Development of the Use of Energy," "The Saber-Toothed Tiger." New installations.

Miami Beach, Fla., Art Center: "Abstract Expressionist Drawings," Feb. 6-22. AFA Traveling Exhibition.

Montgomery, Ala., Museum of Fine Arts: "North-South Pottery Exhibition," Jan. 15-Mar. 15; "Lamar Dodd Paintings," Jan. 20-Feb. 3; "19th Century Southern Portraits," Feb. 4-28.

Palm Beach, Fla., Society of the Four Arts: "Paintings from the Alvan T. Fuller Collection," Jan. 7-29; "Photography in the Fine Arts," Feb. 4-26.

Richmond, Va., Valentine Museum: "History of the Telephone," "Launchings—Three-Stage Vanguard Rocket at Cape Canaveral," Jan. 25-Feb. 26.

Richmond, Va., Virginia Museum of Fine Arts: "Treasures in Amer-

ica," Jan. 13-Mar. 5; "Judge the Jury," Dec. 30-Feb. 12.

Savannah, Ga., Telfair Academy of Arts and Sciences: "Directoire-Empire Textiles," through Jan. Scal-amandr  Traveling Exhibition; "Okinawa—Continued Traditions," Jan. 1-31. Smithsonian Traveling Exhibition; "Architecture Worth Saving," Jan. 10-31. Museum of Modern Art Traveling Exhibition; "19th Century American Landscape Drawings," Feb. 1-31. Corcoran Traveling Exhibition; "Contemporary Arts 14th Annual Southern Tour," Feb. 7-28.

Shreveport, La., Louisiana State Exhibit Museum: "Whitney Annual," Jan. 15-Feb. 5. AFA Traveling Exhibition.

West Palm Beach, Fla., Norton Gallery: "Fort Lauderdale Artists," Jan. 24-Feb. 4; "U Koy School," Feb. 2-26.

EASTERN

Albany, N. Y., Institute of History and Art: "Hugo Robus Retrospective," Jan. 9-29; "Drawings by Leonardo Da Vinci," Feb. 9-28. Both AFA Traveling Exhibitions.



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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Allentown, Penna., Art Museum: "Impressionism in Sculpture," Jan. 1-22. AFA Traveling Exhibition.

Baltimore, Md., Museum of Art: "Bacchiacca and His Friends—Florentine Mannerist Painting and Drawing," Jan. 10-Feb. 19. "Milton Avery Retrospective," Feb. 6-26. AFA Traveling Exhibition.

Baltimore, Md., Walters Art Gallery: "Gem Engraving in Greece and Rome," Jan. 28-Mar. 19.

Binghamton, N. Y., Roberson Memorial Center: "Scholastic Exhibition," Jan. 22-Feb. 12.

Boston, Mass., Children's Museum: "Christmas Long Ago," Dec. 1-Jan. 31; "Italian Fiesta," Feb. through Mar.

Boston, Mass., Institute of Contemporary Art: "New Departures in Latin America," Jan. 13-Mar. 5.

Boston, Mass., Museum of Fine Arts: "Classical Art—Recent Accessions," Dec. 28-Jan. 31; "Italian Drawings," Jan. 5-Feb. 12; "Modigliani," Feb. 1-Mar. 15.

Burlington, Vt., Robert Hull Fleming Museum: "All-Vermont Camera Club Exhibit," Jan. 7-29.

Cambridge, Mass., Massachusetts Institute of Technology Museum: "Major Paintings from the Whitney Museum of American Art," Feb. 8-28. AFA Traveling Exhibition.

Harrisburg, Pa., Pennsylvania State Museum Building: "Americans—A View from the East," Jan. 15-Feb. 15. Smithsonian Traveling Exhibition.

Huntington, N. Y., Heckscher Museum: "American Paintings," Nov. 13-Feb. 28.

Lincoln, Mass., DeCordova Museum: "Designed for Silver," Jan. 2-22. Smithsonian Traveling Exhibition; "Recent Paintings, John Hatch," Jan. 8-Feb. 5.

Montclair, N. J., Art Museum: "Paintings from the Permanent Collection," Jan. 1-29; "Arts of the Pacific Islands," Jan. 29-Feb. 19.

Newark, N. J., Museum: "Olympic

Sports in Art—Ancient to Modern Times," through Jan.

New London, Conn., Lyman Allyn Museum: "Abbot Thayer, Retrospective Show," Jan. 15-Feb. 12.

New York, N. Y., American Museum of Natural History: "Hummingbirds," through Mar. 19; "The Career of Charles R. Knight," Jan. 13-Apr. 9. Hayden Planetarium: "Astronomy in the News," Jan. 3-Feb. 27.

New York, N. Y., Asia House: "Rajput Paintings," through Jan. 22; "Han Art," Feb. 9-April 9.

New York, N. Y., Cooper Union Museum: "Artist—Craftsmen of New York," Jan. 27-Feb. 18.

New York, N. Y., I.B.M. Gallery: "The Magnificent Enterprise," Jan. 10-27; "Brady's Civil War Photos," Feb. 6-24.

New York, N. Y., Jewish Theological Seminary: "Civil War Centennial Exhibit," Dec. 8-Feb. 23.

New York, N. Y., Metropolitan Museum of Art: "Paintings and Pastels by Children of Tokyo," Dec. 9-Jan. 31; "Art Treasures of Thailand," Jan. 11-Feb. 19.

New York, N. Y., Museum of the City of New York: "A Century of Costume: 1795-1895," "Furniture of the 1850's," through Jan.; "Only in New York," through Feb. 5; "Ruth St. Denis," through Mar. 31.

New York, N. Y., Museum of Contemporary Crafts: "Japan: Design Today," through Feb. 5. Smithsonian Traveling Exhibition.

New York, N. Y., Museum of Modern Art: "Movie Posters," through Feb. 5; "Recent Acquisitions," through Feb. 12; "Mark Rothko," Jan. 18-Mar. 12; "Paintings and Sculpture from the James Thrall Soby Collection," Feb. 1-25.

New York, N. Y., Museum of Primitive Art: "The Raymond Wielgus Collection," through Feb. 5.

New York, N. Y., New-York Historical Society: "Theatrical Posters of Ninety Years Ago," "Niagara

Falls, 1678-1960," through Feb.

New York, N. Y., Pierpont Morgan Library: "Illustrated Incunabula," Jan. 10-Feb. 4; "Byron, Shelley, and Keats," Feb. 7-Mar. 11.

New York, N. Y., Riverside Museum: "American, Tibetan, and Far Eastern Selections from the Permanent Collection," Jan. 8-Feb. 26.

New York, N. Y., Scalander Museum of Textiles: "Modern Woven Textiles," through Jan.; "Modern Printed Textiles," through Feb.

New York, N. Y., Whitney Museum of American Art: "Contemporary Sculpture and Drawings," through Jan. 22; "The Precisionist View in American Art," Jan. 25-Feb. 28.

Norwich, Conn., Slater Memorial Museum: "News Pictures of the Year," Jan. 3-22; "Notable Costumes and Other Art Objects," Feb. 5-26.

Philadelphia, Penna., Art Alliance: "Lee Gatch Retrospective Exhibition," Jan. 3-23. AFA Traveling Exhibition.

Philadelphia, Penna., Commercial Museum: "Italian Renaissance Textiles," through Jan. and Feb. Scalander Traveling Exhibition; "Contemporary Italian Drawing and Collage," "The New Generation in Italian Art," Jan. 1-April 2. AFA Traveling Exhibitions; "Festival of Italy," Jan. 21-Mar. 27; "Sardinian Crafts," through April 2. Smithsonian Traveling Exhibition; "The Work of Nivola," Feb. 8-Apr. 2. AFA Traveling Exhibition.

Philadelphia, Penna., Pennsylvania Academy of the Fine Arts: "156th Annual Exhibition—Water Colors, Prints, Drawings," Jan. 22-Feb. 26.

Philadelphia, Penna., University of Pennsylvania, University Museum: "Ruins of Rome," Dec. 15-Feb. 15.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "Ecclesiastical Art," continuing indefinitely; "International Contemporary Glass," Dec. 1-Jan. 29; "Japanese Color Prints," Jan. 9-Feb. 12;

"Paintings from Albright Art Gallery Collection," Jan. 10-Feb. 19.

Rochester, N.Y., Museum of Arts and Sciences: "Freedom's Choice: Presidential Campaigns in History," through Jan. 22.

Salem, Mass., Peabody Museum: "John Bellamy-Master Carver," Jan. 4-Mar. 25.

Scranton, Penna., Everhart Museum: "Neo-Classic Louis XVI Textiles," through Jan. Scalamandré Traveling Exhibition.

Springfield, Mass., George Walter Vincent Smith Art Museum: "Street Furniture," Jan. 3-22. AFA Traveling Exhibition; "Customs of Japan," Jan. 15-Feb. 26.

Springfield, Mass., Museum of Fine Arts: "Kuniyoshi Centennial Exhibition," Jan. 29-Feb. 26.

Stamford, Conn., Museum and Nature Center: "Paintings and Mosaics by Ben and Pat Feder," Jan. 22-Feb. 19.

Staten Island, N.Y., Institute of Arts and Sciences: "The Constant Rebellion," Jan. 8-Feb. 5; "Italian Master Drawings from the Collection of Janos Scholz," Feb. 12-Apr. 2.

Staten Island, N.Y., Institute of Arts and Sciences: "Do You Think It's Going to Rain?" Weather Exhibition, to 1962.

Syracuse, N.Y., Everson Museum of Art: "Wood: Sculpture and Graphics," Jan. 21-Feb. 26. AFA Traveling Exhibition.

Utica, N.Y., Munson-Williams-Proctor Institute: "Works from the Institute Collection," Jan. 3-31; "24th Annual Exhibition, Artists of Central New York," Jan. 15-Feb. 28. Fountain Elms: "Headlines in History," Jan. 3-Apr.

Washington, D.C., B'nai B'rith, Klutznick Exhibit Hall: "B'nai B'rith and the American Presidency," "Max Weber in Retrospect," both through Jan.

Washington, D.C., Corcoran Gallery of Art: "The Sculpture of Abraham Blustein," through Jan. 22; "The 27th Biennial Exhibition of Contemporary American Painting," Jan. 14-Feb. 26.

Washington, D.C., Jewish Community Center: "A Tribute to Grandma Moses," Jan. 1-22. Smithsonian Traveling Exhibition.

Washington, D.C., National Gallery of Art: "The Civil War, A Centennial Exhibition of Eyewitness Drawings," Jan. 8-Feb. 12.

Washington, D.C., Phillips Gallery: "Lee Gatch Retrospective Exhibition," Feb. 6-26. AFA Traveling Exhibition.

Washington, D.C., Smithsonian Institution: "Color Photographs on Soil Science," through Jan. 31.

Washington, D.C., Smithsonian Institution: "Schlage Antique Lock Collection." Illustrating the progress of lock mechanism and design over the past 2,000 years—more than 200 locks, keys, and treasure chests: new installation.

Washington, D.C., Textile Museum: "Rugs and Textiles from India," "Ancient Peruvian Textiles," both Dec. 13-Mar. 31.

Wilmington, Del., Delaware Art Center: "The Calder Family," Jan. 7-Feb. 19.

Winterthur, Del., Henry Francis duPont Winterthur Museum: "Winterthur Accessions—1960," Dec. 21-Feb. 18.

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Cornish, N.H., Saint-Gaudens Memorial. **TWO POSITIONS: Curator.** Responsible for maintenance of collection, studios, buildings, house, and general supervision of grounds; works with a committee of trustees on special summer exhibitions; responsible for assembling, transporting, and hanging exhibitions; preparation of catalogue; reception and direction of visitors; occasional winter meetings; quarters provided at Memorial (May-Oct.). **Executive Secretary-Assistant Treasurer.** Administration-correspondence, reports, publicity, files, and records; responsible for receiving and disbursing monies; interim and year-end statements; reception and direction of visitors; occasional winter meetings; quarters provided at Memorial (May-Oct.). Both positions ideal for married couple. Salaries, for discussion. Write to Mr. William Platt, Saint-Gaudens Memorial, Post Office, Windsor, Vermont.

Memphis, Tenn., Museum. **TWO POSITIONS: Educational Curator.** To lecture and operate Spitz Planetarium for organized groups and general public, develop and execute programs in Natural Science for children and adults. **Youth Department Curator.** Must be able to work with children. Duties: Plan, execute, and maintain exhibits on Natural Science; conduct school groups; plan programs; and work

with Junior League volunteers. Submit references and complete résumé of education and experience with recent 3" x 4" photograph to Mrs. Ruth C. Bush, Director, Memphis Museum, 233 Tilton Rd. at Central Ave., Memphis 11, Tenn.

Sioux City, Iowa, Public Museum: **Director.** Excellent opportunity for creative display work in new location. No art objects; emphasis on local history and natural science. Salary about \$6,000. Write to Mr. Douglas Brown, Sioux City Public Museum, 3533 South Lakeport, Sioux City, Iowa.

STAFF CHANGES

Badlands National Monument, S.D.: **John W. Jay, Jr.**, formerly Superintendent of Theodore Roosevelt National Memorial Park, North Dakota, has been appointed Superintendent.

Boston, Mass., Children's Museum: **John L. Roberts** has been appointed Staff Geologist, and will assist in the Education Department.

Bridgeport, Conn., Museum of Art, Science, and Industry: **Daniels Weaver** has been appointed Curator-Coordinator of the Extension Program, replacing **Christopher Ray**, who has resigned.

Charlotte, N.C., Children's Nature Museum: **Helmuth J. Naumer** has been appointed Director.

Chicago, Ill., McCormick Place Art Gallery: **E. R. Hunter** has been appointed Director of the Gallery.

Cleveland, Ohio, Museum of Natural History: **Joan Crile Foster** has joined the Education Department as a Zoology teacher.

Columbus, Ohio, Ohio Historical Society: **Conrad F. Weitzel** has been named Librarian of the Society; **Beverley H. Moseley, Jr.**, has been named Exhibits Designer.

Gainesville, Fla., Florida State Museum: **Douglas F. Jordan** has been appointed Research Associate.

George Washington Carver National Monument, Mo.: **Jack K. Anderson**, formerly a Management Assistant at Glacier National Park,

Montana, has been appointed Superintendent. He succeeds **Clarence H. Schultz**, who has been appointed Historian at the Jefferson National Expansion Memorial, St. Louis, Mo.

Green Bay, Wisc., Neville Public Museum: **Donn P. Quigley** has been appointed Curator of Education; **William H. Juhré** has resigned as Curator of Art.

Joplin, Mo., Spiva Art Center: **Donald C. Smith** has been named Curator of Education.

Kansas City, Mo., William Rockhill Nelson Gallery of Art and Atkins Museum: **Mrs. George H. Bunting, Jr.**, has been appointed Curator of the Sales and Rental Gallery.

Lawton, Okla., Museum of the Great Plains: **Herman F. Dempsey** has been appointed Maintenance Supervisor; **Anita Toppah** has been named Secretary-Registrar.

Los Angeles, Calif., County Museum: **C. C. Gehring** has been appointed Acting Director.

Olympia, Wash., State Capitol Historical Museum: **Clark W. Brott** has been appointed Curator-Director of the museum. He succeeds **Mrs. Ida N. Burford**, who recently retired.

Oshkosh, Wisc., Public Museum: **John H. Kuony** has been appointed Director of the Museum.

Miami, Fla., Museum of Science and Natural History: **Frank Romaneli** has been appointed Sculptor.

Newark, N.J., Museum: **Margaret E. White**, Curator of Decorative Arts, will retire on Jan. 1. She will be succeeded by **Berry Tracy**, formerly Assistant Curator. **Mrs. Elaine Evans Gerdts**, Curator of Coins, and **Mrs. Jane Stroebel Orto**, Supervisor of Newark's Junior Museum, are both retiring. **Boyd Grant Allen** has been appointed as the new Supervisor of the Junior Museum.

New York, N.Y., American Museum of Natural History: **Sydney Anderson** has been appointed Assistant Curator of the Department of Mammalogy; **Meredith L. Jones** has been appointed Assistant Cura-

Positions and Personnel

tor of the Department of Living Invertebrates.

New York, N.Y., Fountain House Foundation: **John Ruddley** has been appointed Administrative Director.

New York, N.Y., Parke-Bernet Galleries: **Carroll Edward Hogan** has been appointed Director of the Painting Department.

Platt National Park, Okla., **John-will Faris**, formerly Superintendent of White Sands National Monument, has been promoted to the post of Superintendent of Platt National Park. He succeeds **William E. Branch**, who is retiring.

Put-In-Bay, Ohio, Perry's Victory and International Peace Memorial National Monument: **Robert L. Burns**, formerly a Management Assistant at Yellowstone National Park, Wyoming-Montana-Idaho, has been appointed Superintendent. He succeeds **Aubrey F. Houston**, who has been appointed Superintendent of Casa Grande National Monument, Arizona.

Santa Barbara, Calif., Museum of Art: **Jorgen Hansen** has been appointed Curator of Junior Education.

Seattle, Wash., Art Museum: **Allen C. Wilcox**, formerly on the curatorial staff, has left the museum to open his own art conservation and special framing establishment, "Atelier Allen Wilcox," in Seattle.

Sioux City, Iowa, Art Center: **Evert A. Johnson** has been appointed Assistant Director and Artist-in-Residence.

Springfield, Ill., Illinois State Museum: **Robert W. Cassidy** has been appointed Background Artist.

St. Louis, Mo., Museum of Science and Natural History. The following staff changes have been announced: **Donn Brazier**—Supervisor of Education; **William Groth**—Teacher; **Vearl Collins**—Teacher; **Mrs. David S. Haven**—Curator; **Charles Solt**—Exhibits Designer; **John Maxfield**—Exhibits Specialist; **Mrs. Marguerite Yates**—Office Manager; **James Redmond**—Maintenance.

Toledo, Ohio, Museum of Art: **Eleanor Worfolk** has been named Head Librarian.

Washington, D.C., National Trust for Historic Preservation: **Robert G. Stewart**, formerly Planning Consultant of the St. Louis County Historic Buildings Commission, has been named Director of the Department of Properties of the National Trust. **William J. Murtagh**, formerly Assistant to the Director, will head the new Department of Education; **Mrs. He'en Duprey Bullock**, formerly Historian and Editor, will direct the Department of Information.

White Sands National Monument, N.M.: **Forrest M. Benson, Jr.**, formerly Superintendent of Chiricahua National Monument, Arizona, has been appointed Superintendent.

PERSONALS

H. Harvard Arnason, Director of the Walker Art Center in Minneapolis, has been elected a Trustee and Vice-President for Art Administration of the Solomon R. Guggenheim Foundation, New York.

Franklin Cole has been elected President of the Marine Historical Association, Mystic, Connecticut.

Chester Frederick has been elected President of the Platte County Historical Society, Wyoming. **George Grant** has been elected Vice-President; **Mrs. Dorothy Berry** has been elected Secretary-Treasurer.

William C. Harrington has been elected President of the Point Association of Newport, Rhode Island. **Ann E. Hagerty** has been elected 2nd Vice-President; **Mrs. Gordon A. Bates** has been elected Recording Secretary.

Maurice Hartman has been elected President of the Martin County Historical Society, Stuart, Florida. **Hugh Willoughby, Jr.**, has been elected Vice-President; **Mrs. Raymond Lorenz** has been elected Recording Secretary; **Mrs. Cornelia C. Abbott** has been

elected Corresponding Secretary; **Mrs. Justine Smith** has been elected Treasurer.

Henry S. Morgan has been elected President of the Board of Trustees of the Pierpont Morgan Library, New York. **Paul G. Penoyer** has been elected Secretary, to succeed **Roland L. Redmond**, who has resigned this position, but continues as a Trustee of the Library.

Philip M. Morgan, was elected Chairman of the Board of Trustees of Old Sturbridge Village, Sturbridge, Massachusetts. **Frank O. Spinney** was elected President of the Village; **Alexander J. Wall** was elected Vice-President; **Mrs. Ruth D. Wells** was re-elected Secretary; **Richard L. Frothingham** was re-elected Treasurer.

Marvin E. Tong, Jr., Director of the Museum of the Great Plains, Lawton, Oklahoma, has been elected Chairman of the 19th Plains Anthropological Conference, to be held traditionally during Thanksgiving Weekend, 1961, in Lawton.

Richard Claude Ziemann, Instructor in Print Making at the Yale School of Art and Architecture, has been awarded a \$1,000 grant by the Tiffany Foundation of New York.

DECEASED

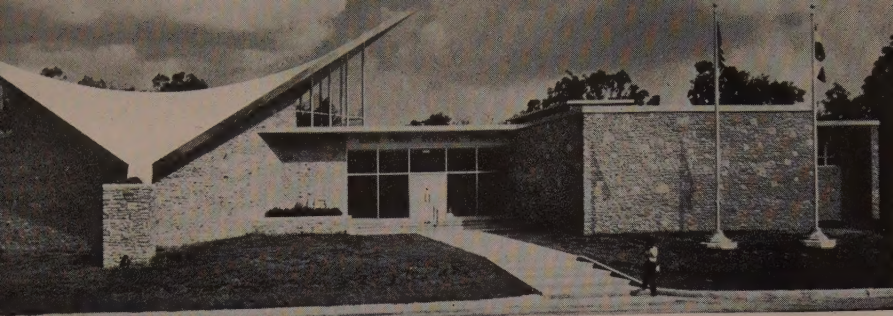
Sewell L. Avery, member of the Board of Trustees at the Chicago Natural History Museum, Chicago, Illinois, died October 31.

William J. Collins, Curator of Prints and Drawings at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, died November 25 at his home.

Eleanor Bookwalter Duckwall, benefactor of the John Herron Art Institute, Indianapolis, died September 2.

Arthur Fisher, Register of Copyrights at the Library of Congress, died November 12.

Mrs. J. Watson Webb, Co-Founder of the Shelburne Museum, Vermont, and renowned collector of Americana, died November 18.

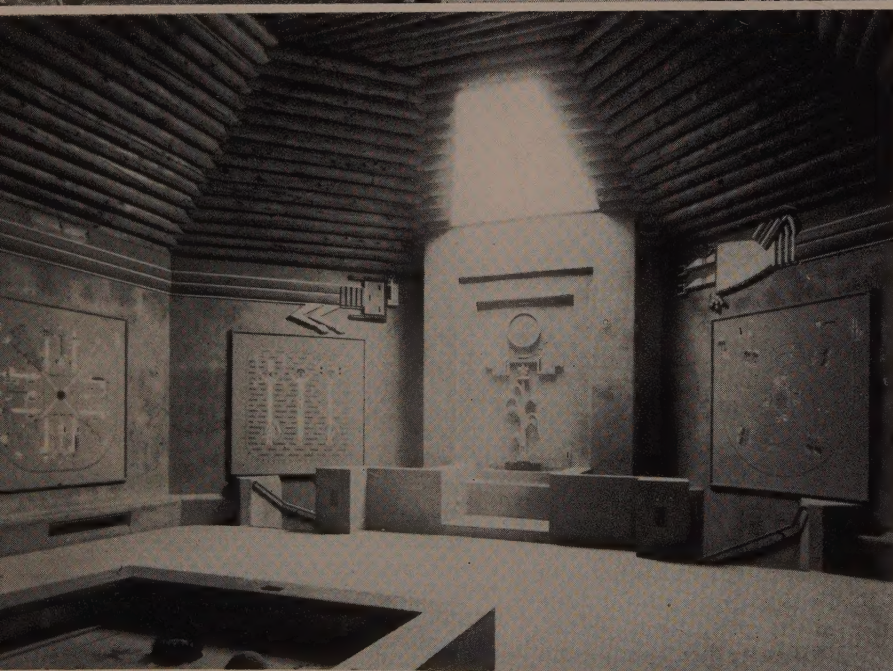


HIGHLIGHTS

1 **The Mark Twain Birthplace Memorial Shrine** in Florida, Missouri (1), was dedicated last summer. The Shrine, which preserves the original two-room cabin within a contemporary building, is located in Mark Twain State Park. A large museum room interprets the life, experiences, and works of Samuel Clemens, and includes a number of original manuscripts and first editions. The project is administered by the Missouri State Park Board.



2 **The new Visitor Center** at Montezuma Castle National Monument (2), Camp Verde, Arizona, was recently opened to the public. The Center, a one-story masonry block structure in contemporary style, contains a lobby, an exhibit room, and administrative offices. A covered walkway connects existing facilities with the new building. The structure is designed to channel all visitors through the building. Albert G. Henson is Superintendent of the Monument.



3 **The Museum of Navajo Ceremonial Art** (3) in Santa Fé, New Mexico, held a traditional sandpainting and blessing ceremony on November 28, in connection with its endowment fund drive. Shown in the photograph is the interior of the "Hogan Hatali," or Song House. The museum is the only one in the world classified as a holy building.



4 **The General John J. Pershing Boyhood Home Memorial Shrine** (4) in Laclede, Missouri, was dedicated on September 13, 1960, the 100th anniversary of Pershing's birth. The home, where Pershing spent his life until his appointment to West Point, has been restored in the style of the period between 1866 and 1882, and contains a museum room devoted to the life and career of General Pershing. The Shrine is administered by the Missouri State Park Board.

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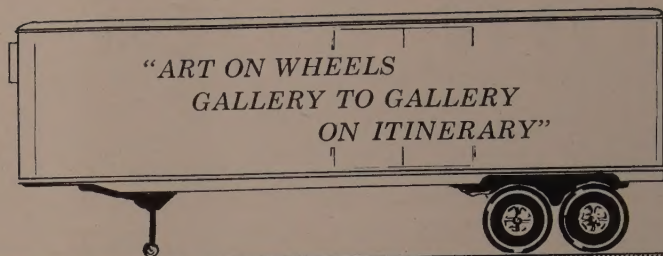
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